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THE RCM MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF
MUSIC, AND THE OFFICIAL JOURNAL OF THE
RCM UNION

*The Letter killeth, but
the Spirit giveth life.*

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Sir Keith Falkner with Lady Falkner, after an 80th birthday concert at the College

DIRECTOR'S ADDRESS

1. SUMMER TERM 1980

During the coming term many of you will be applying for jobs, or for scholarships for postgraduate study from grant-giving bodies, or for Exhibitions within the College, or perhaps for renewal of your Local Education Authority grants. I hope, therefore, that it may be of some use to you if I give some practical advice on the submission of applications for jobs and the conduct of interviews.

First of all let us examine job applications:

For some jobs there will be special application forms supplied on request; for others, just a letter of application will be required. Unless otherwise specified, applications may be typewritten or handwritten, but if handwritten make sure that they are legible. 'Learn to write well, or not to write at all'. Those are words from John Dryden's *Essay on Satire*, but though he was referring to content the advice can be extended to include handwriting!

If references are required, give the names and addresses of two persons to whom reference may be made, having first obtained their consent. Choose as referees those who know you and your recent work well, at first hand, and whom you believe have confidence in your ability. It is likely that your referees are busy people, so give them as much notice as possible and such information as may be helpful to them. Give them a copy of the specification and any other particulars relating to the job for which you are applying, so that they can judge what the employer is looking for. Remind your referees of the date that you came to the College, or began to study with them, of examinations passed, of prizes gained, and of the most important concerts in which you have taken part either as conductor, soloist, or member of an ensemble, since they may not have the information ready to hand, if for example they are away from home. Open testimonials are generally of little value, and it is best to ask your referee to write direct to the prospective employer.

On some application forms there is a space where you are invited to indicate your hobbies or interests other than music. Be careful when filling in this portion to enter only those subjects about which you would like to be questioned in depth at an interview. If, for example, you state that you are fond of English Literature you must be prepared to talk at length about the books that you have read during the past month or so. If you state that your hobby is chess, do not be surprised if, at a subsequent interview, you are asked what chess openings you favour. It is important, therefore to make a copy of your application form before despatching it, so that if you are called for an interview, you can refresh your memory concerning what you wrote, possibly some weeks or months before.

Now I am going to assume for a few moments that you have applied for a teaching post in a school, that your letter of application has been duly acknowledged, that your references have been taken up, and that you have received a letter inviting you to the school for interview a fortnight hence. How should you prepare for that interview?

First you should acknowledge the letter and confirm that you intend to be present at the time indicated. Unless you happen to know the school well, it would be wise to request that a copy of the School Prospectus be sent to you, together with a recent copy of the School Magazine, in advance of the interview.

You should study these and memorise the names of the Chairman of the Governors, the Headmaster, the Deputy Head or Second Master, and all the members of the Music Staff, as it is likely that you will meet many of these people during your visit.

Learn as much as you can from the Prospectus about the history of the school, its aims, the approximate number of staff and pupils; and, from the Magazine, note the recent achievements of the school in academic and sporting activities.

During the days before the interview, give some thought to the replies that you will give to the questions that will almost certainly be asked:

1. What is it that attracts you to this post?
2. In what spheres do you feel that you could make a useful contribution to the life and work of the school, both in curricular and extra-curricular activities?

Give some thought too to the information that you ought to seek if you have not already been given it; the salary offered and conditions of service, provision of accommodation where applicable, arrangements for sickness benefit, pensions, etc. Also consider what further questions you should ask if the opportunity is presented:

1. The number of pupils learning keyboard, strings, wind, brass.
2. The scope for development of choral, orchestral, and chamber music.
3. The scope for development of musical appreciation throughout the school.

For the actual interview, make sure that you arrive in good time and that you take trouble over your appearance. It is better to err on the side of being too well dressed rather than of being too casual.

Be prepared to sing, play, or conduct, though it is likely that those interviewing you will be more interested in your personality, since they will probably already have secured ample evidence concerning your musical abilities and potential.

At the interview, make sure that your answers are audible to all those present and not just to the person who has addressed you. Say what you really think, and not what you believe the interviewers would like you to think. If you have convinced yourself that you could do useful work at the school and that you would be happy there, you will probably have gone a long way towards convincing others that you are the right person for that post.

You may have to wait some days after the interview before you hear anything from the school, because it is likely that other candidates have to be interviewed, or that an Appointments Committee has to meet before an offer can be made. During those days write to the Headmaster to thank him for having seen you and for any hospitality that may have been extended to you.

If you are offered the post, ask your Professor or some experienced person whom you trust to look at the terms and conditions

to make sure that they are satisfactory before you formally accept, since it is very important that you make a success of your first job.

If you are not successful, you will naturally be disappointed, but you must remember that just as there are many routes to the top of most hills, so the summit of your career can be reached by many different paths.

Now I want to speak briefly about applications to LEA's and to grant-giving bodies for scholarships for postgraduate study. Most LEA's are at present being obliged to make drastic cuts in education budgets. Though the amount of money being disbursed by such Trusts as the Countess of Munster Musical Trust may go up each year, so does the number of applicants, and so does the cost of postgraduate study in this country and abroad. Competition for awards therefore becomes ever more intense.

To give yourself the best possible chance of gaining an award, from a charitable Trust, you must first convince the Trustees of your excellence as a performer, and your referees must be able to testify concerning your potential for further development and your proven dedication to your study.

It is generally important that those applying for scholarships and grants have clear schemes of study in mind. It is normally not enough to say 'I want to go to Germany to study Lieder' or 'I want to go to Holland to play the great organs at Haarlem and Alkmaar'.

Applicants should have particular teachers in mind and it is preferable that they should have ascertained whether they are acceptable as pupils. They must have calculated the cost of travel to the country concerned, the cost of tuition, and the estimated cost of accommodation and subsistence. Moreover they must have considered how much they themselves could contribute to the cost of the proposed course of study both from parental and personal resources and from vacation earnings.

Trustees are more likely to wish to help those who are not only exceptionally talented but are prepared to make some personal sacrifice. George Herbert wrote, 'Help thyself, and God will help thee'.

Finally, I wish to speak about auditions.

Select pieces which display as far as possible the full range of your technical ability and which give you the scope to reveal your interpretative powers. When there is time for more than one piece, aim at variety of pace, variety of mood, variety of key. Time your pieces carefully, for it is generally more satisfactory to complete a movement or a song than to run out of time.

If possible, provide a copy of each piece for the use of the audition panel. This is particularly important if you have chosen rarely performed works, or are using editions which are likely to be unfamiliar to the panel members.

If you are unsuccessful after an audition do not feel that you have necessarily 'failed' in any way. All that has happened is that some other person has been adjudged better on this particular occasion by this particular panel. The experience may well have been valuable, and your turn to win may soon come.

May I leave you with words from Robert Louis Stevenson: 'To travel hopefully is better than to arrive, and the true success is to labour'.

Following this address, the Music Group of London (HUGH BEAN, EILEEN CROXFORD, DAVID PARKHOUSE, ALAN CIVIL) played Brahms's Piano Trio in C minor, Op. 10, and Horn Trio in E flat, Op. 40.

2. CHRISTMAS TERM 1980

'London is the most interesting, beautiful and wonderful city in the world to me.' Those words were written nearly seventy years ago by H. G. Wells, and they echo the words of Samuel Johnson written more than two hundred years ago: 'When a man is tired of London, he is tired of life, for there is in London all that life can afford'. However, those sentiments were not shared by Shelley, who wrote:

Hell is a city much like London,
A populous and smoky city.

What is London going to be for all of you? Is it going to be the most interesting, beautiful and wonderful city, as it was for H. G. Wells? Are you going to find in London all that life can afford, as did Samuel Johnson? Or is London going to be your hell on earth?

For a music student there are obvious advantages in being in London, for London is generally acknowledged to be the musical capital of the world. On any one day there is probably more musical activity within a two-mile radius of Hyde Park Corner than in any other city of the world—and this musical activity embraces opera, ballet, concerts and recitals in halls large and small and in churches. But there is a danger in a surfeit of musical activity: for as it is quite impossible to go to everything, so it is all too easy to go to nothing. There is moreover the dangerous realisation that if you fail to hear a symphony today there will probably be an opportunity tomorrow. To counter this danger all of us need to plan our listening—whether it be of live music, or of music on radio or records—so that our musical experience is constantly being enlarged.

T. S. Eliot has remarked of Shakespeare that when a poet is so great, we must have aid in judging of his greatness: 'We need both the opinions of other poets and the divers views of critics in order to help us to understand'. So with London in general and South Kensington in particular we need help if we are to be made aware of all that we have within easy reach. During the course of the year we are going to have some talks by some of our interesting neighbours, beginning with an introduction to the treasures of the Victoria and Albert Museum (popularly known as the V & A). Through these talks our horizons will be widened and I hope that we shall all be stimulated to develop further our appreciation of the visual arts, for all musicians are better for a knowledge and understanding of the sister arts.

I have in my hand a copy of David Piper's *Companion Guide to London* (quite the best guide-book of its kind that I know), and I am

going to read to you some extracts from the chapter devoted to Knightsbridge and South Kensington.

So to Kensington Gore with the spreading green of Hyde Park across the road . . . Our route is along the edge of the Park, to pause between the Albert Memorial and the Albert Hall. Under his canopy, Albert sits facing south, like a father-figure, brooding over the whole great complex of schools, museums, learned institutions that are packed into the slope below him—there can hardly be a greater cultural density anywhere in the world.

The whole complex is a magnificent expression of Victorian confidence in the education of mind and soul, in the propagation of knowledge, and Albert himself is not unjustly sited as its figurehead. The land that holds it was bought out of the proceeds of the 1851 Exhibition which was one of the Prince Consort's dearest projects. After his death in 1861, his Memorial rose first, and then, on the other side of the road, the huge rotunda of the Albert Hall.

West of the Hall on Kensington Gore is the Royal College of Art, with many departments ranging from Fashion to Painting and Sculpture; its reputation has rocketed since the war and its exhibitions are well worth watching for. East of the Hall is the Royal Geographical Society. Round at the back of the Albert Hall is Albert again, standing now in dark bronze, with, behind him on his right, the highly decorated façade of the Royal College of Organists and in front of him a sweep of steps. This brings you on to Prince Consort Road.

Now what has David Piper got to say about the College?

Opposite is the Royal College of Music looking rather darkly dull—but as you approach, it may seem to bulge and quiver as if in a Disney cartoon with pressure of noise within. In the porch is a very fetching marble statue (by Gleichen) of Queen Alexandra in mortar-board and gown, clutching a scroll, and inside . . . an important collection . . . of old musical instruments including Handel's spinet and Haydn's clavichord. The portraits, too, are interesting. The concerts by students are (like the Royal College of Art exhibitions) well worth looking out for; in moments of considerable *brio*, one may have an impression that orchestra and conductor are competing for victory, but the exhilaration and *joie de vivre* of the players can often be far more infectious than staid professional concerts, and indeed the standard is high.

David Piper leaves the College on that high note and then proceeds towards Exhibition Road, passing the Royal School of Mines and visiting the Science Museum, the Geological Museum, the Natural History Museum and the V & A.

Guide-books have constantly to be revised to take full account of changes that have occurred, and it is my hope that by the time the next edition of David Piper's *Companion Guide to London* appears the College will no longer look 'rather darkly dull', but will be posi-

tively gleaming after the wash-down and restoration of the brick-work which are due within a year or two. Furthermore the 'pressure of noise' within the College will be substantially reduced when it is possible for the Department of Education and Science to authorize expenditure on double-glazing of the windows in the Concert Hall and Recital Hall, and on other sound-proofing—items which are high on the list of needs submitted to them.

But, more important, I hope that the standard of orchestral playing within the College will be higher than David Piper found it, as a result of the restructuring this term of the College orchestras and a planned increase in specialist coaching for all sections of the orchestras. We have on our staff a number of professors with wide experience of professional orchestral playing at the highest level, and we hope to be able to make fuller use of that experience. There are now to be three regular College orchestras: (1) The SYMPHONY ORCHESTRA under Dr Norman Del Mar, (2) the SINFONIA under Mr Christopher Adey and (3) The SINFONIETTA under Mr John Forster.

For special projects a CHAMBER ORCHESTRA will be formed, drawing upon the most able and experienced players in the College.

It is intended moreover, whenever possible, to arrange for orchestral rehearsals preceding concerts to be more concentrated, with perhaps six hours of rehearsal on the day before a concert and three hours on the actual concert day. This is what happens in the professional world. Weekly rehearsals can then be devoted either to sight-reading practice and extension of repertoire, or to the rehearsal and informal performance of concertos, or to intensive sectional rehearsals. To facilitate this scheme there will in future be eleven 'tuition weeks' in each term, the twelfth week being available for special projects and concentrated orchestral activity.

Let me revert to David Piper's remarks about the College. In writing as he did, he was clearly hoping to interest people in the work of the College and to encourage them to attend our concerts. That is our aim, too, and in furtherance of that aim the Council has authorized me to attempt to build up a strong body of Friends under a new constitution. Friends will subscribe annually to the College and receive termly Fixture Lists, copies of *The RCM Magazine*, and invitations to occasional special functions reserved for Friends. The first such function will be held this term on the evening of Tuesday, 29 October, when Yehudi Menuhin, whom we are proud to have on our Council, has generously consented to come to the College to give a short recital with Paul Coker, one of our scholars, who came to us from the Menuhin School. The Friends will then visit in turn the Opera School where an opera excerpt will be performed; the Museum where there will be a short recital of early music; and the Recital Hall where the programme will include some chamber music and electronic music.

It is thus intended that the Friends should in one evening get some impression of the variety and range of study undertaken at the College, as well as enjoy Mr Menuhin's artistry.

The initial response to the invitations issued to potential Friends has been most encouraging and already there are some 250, but we would welcome more. A list of those who have applied to become Friends will be placed on my notice board, and I should be grateful if

any members of the College would suggest to Mrs Cleverdon Skellon (Centenary Appeal Organizer) the names of others who might be interested in joining the Friends and so supporting the work of the College. I am convinced that a strong body of Friends will be able to help the Council of this College in its aim to provide the best possible training and facilities for future students.

The Council of the College has, incidentally, been greatly strengthened by the recent appointment, with the approval of our President, of Sir Hugh Casson, KCVO and Mr David Calcutt, QC.

Sir Hugh has been the distinguished President of the Royal Academy since 1976, having first come to prominence as Director of Architecture for the Festival of Britain 1948-51. Many of you will remember with pleasure his stimulating lecture to the College last year.

Mr Calcutt is a highly respected member of the legal profession, who could, if he had been so minded, have undoubtedly pursued a very successful musical career, as he won music scholarships to Cranleigh and King's College, Cambridge, and an additional music scholarship and prizes whilst at Cambridge; and tucked away behind his degrees in Law is that also of Bachelor of Music.

As many of you already know, we shall be celebrating the Centenary of the founding of the College during a period extending from 28 February 1982 to 23 May 1983, for it was on 28 February 1882 that the then Prince of Wales, who was later to become King Edward VII, called together leaders of church and state for an historic meeting at St. James's Palace at which it was resolved that the College should be founded; and it was on 23 May 1883 that the Royal Charter was granted to the College.

In my next address I shall hope to give you an outline of the plans for the celebration of the Centenary. Meanwhile you may like to know, first, that Mr Christopher Grier is busily engaged on the writing of a new history of the College, covering the first hundred years of its existence; next, that several composers connected with the College have accepted commissions to write new works to mark the centenary; and, finally, that the Council will probably be launching an Appeal during 1982/1983 and will be actively engaged during the next eighteen months in assessing the needs of the College and establishing an order of priority in meeting those needs. Professors, members of the administrative staff, and students will be consulted over both immediate and long-term needs and discussions will be held with the Department of Education and Science.

The months ahead are likely to be busy but exciting, and I hope that for all of us they will be happy and fruitful.

The Director then welcomed the Marisa Robles Trio, whose members (CHRISTOPHER HYDE-SMITH, flute; FREDERICK RIDDLE, viola; MARISA ROBLES, harp) all belong to our Professorial staff, which then played Trio in A Minor for flute, viola and continuo, *Vivaldi*; Sonata for flute, viola and harp, *Debussy*; Harp solos by Hasselmans and Guridi; Zodiac Trio, Op. 70, *William Mathias*.

COLLEGE NOTES, NEWS AND REPORTS

With the approval of H.M. Queen Elizabeth the Queen Mother, as President of the College, Colonel the Hon. Gordon Palmer, OBE, TD, has been appointed a Vice-President. Colonel Palmer, who belongs to a family whose munificence to the College is of long standing, is the present Chairman of the College Council and of its Executive and Finance Committee. Equally appropriately, a like distinction was recently awarded to Dr Herbert Howells, Mr Angus Morrison, and Mr Kendall Taylor, though not chronicled in these pages at the time. These appointments to the highest office in the College under that of President justly recognise reputations and services of notable distinction.

The College enjoys an endowment for annual public lectures to be given under the title of the 'James Stephen Crees Lectures'. Mr John Russell has looked up the relevant papers, which tell us that this results from a bequest under the Will of a barrister named Montague Hodsoll Crees (†1942) who, so far as is known, had no connection with the College but who evidently wished thus to perpetuate the memory of a relative, though he did not explain this. He laid it down that the lectures should be given by a 'qualified member' of the staff of the College and should deal with the 'Meaning and Appreciation of Music'. The first lecture on this foundation was given in 1950 by Frank Howes, CBE. This year the lecturer was John Lambert, who dealt with aspects of recent and contemporary composition in two discourses entitled 'Aleatory and Extempore' and 'Amalgams' (see below, p. 73).

In the Spring Term 1980 the renowned harpist Osian Ellis came to take master classes at the College. During his visit he was the brilliant soloist in the first performance, conducted by the Director, of a Capriccio for Harp and Orchestra by Aladár Majorossy. The composer, who was present on this happy occasion, has a link with us, his wife being well-known as the bright and cheerful secretary to our Assistant Director of Studies.

A special concert was held on 3 March 1980 to mark the 80th birthday of Sir Keith Falkner, former *alumnus*, sometime professor, and much-loved Director of the College, 1960-1974. Details of the programme are given on p. 61. On the same day a small luncheon party took place in honour of Sir Keith and of Lady Falkner (Christabel Fullard, herself a former Clementi Scholar of the College), at which the guests were: Mr and Mrs Richard Austin, Miss Margaret Bissett, Lady Margaret Douglas-Home, Dr Herbert Howells and Miss Ursula Howells, Major and Mrs David Imlay, Mr and Mrs Richard Latham, Mr David McKenna and Lady Cecilia McKenna, Miss Veronica Mansfield, Mr Michael Gough Matthews, Mr and Mrs Angus Morrison, Mr Peter Morrison, Col. the Hon. Gordon Palmer and Mrs Palmer, Mr Stuart Petersen (Falkner Scholar), Lord and Lady Redcliffe-Maud, Miss Meriel St Clair, Mr and Mrs John Stainer, Mr and Mrs Kendall Taylor, Miss Philippa Thomson, Sir David and Lady Willcocks.

We offer warm congratulations to three members of the College's Junior Department: Leslie Goode, on obtaining a place at Corpus Christi College, Oxford; Martin Smith, on receiving an instrumental award (violin) at University College, Oxford; and David White, on receiving a similar award (trumpet) at Christ Church, Oxford.

Among the Summer Term activities of our enterprising Student Association there are two, at least, that must not be passed over. On Friday, 9 May, a performance of Britten's *A Midsummer Night's Dream* was mounted in the Parry Theatre, conducted by Stewart Emerson; and on Wednesday, 9 July, the SA Orchestra was conducted by Patrick Lannigan and Richard Pigg in the following programme: Peterloo (*Malcolm Arnold*), Symphony No. 31 (*Mozart*). 'Tu che le vanita' (*Verdi*) with Jacqueline Branson-Jones as soloist, Roman Carnival Overture (*Berlioz*), and Tchaikovsky's Piano Concerto No. 1 with Barry Douglas as soloist.

PROFESSORIAL STAFF

By their having reached retirement at the end of the Summer Term, 1980, the College has lost the services of John Francis, Ruth Packer, Anthony Pini, Eileen Reynolds, Meriel St Clair, Millicent Silver, Edward Walker and John Wilson. Mr Francis was a member of the Board of Professors. In addition, Bernard Roberts has felt he must resign in view of his other professional commitments, and Michael Lankester has left the Opera School to seek wider experience across the Atlantic.

NEW LIBRARY ORGANIZATION

Consequent on Dr Shaw's retirement, his post of Keeper of the Parry Room Library has been allowed to lapse. Mrs Pamela Thompson, who succeeded Miss Barbara Banner in the Lending Library nearly three years ago, has been appointed to a new post of Chief Librarian of the College with responsibility for its library provision as a whole. Though the Lending Library and the Reference Library associated with the Parry Room necessarily remain physically separate, it is hoped that by unified administration and policy the effectiveness of the service given to members of the College will gradually be still more improved, following the development, since 1971, of the Reference Library in the Parry Room into an integral part of the College's regular work and life. Mrs Thompson will remain in direct charge of the Lending Library, while as her chief specialist lieutenant, so to speak, on the reference and antiquarian side the College welcomes Mr Christopher Borner, a graduate of the University of Canterbury, NZ, and a qualified librarian, whose brother, a double-bass player, was a student here only a few years ago. We are allowed to say that these new arrangements were fully discussed with Dr Shaw before his retirement.

PROFESSORIAL REMUNERATION

In *The RCM Magazine*, Vol. 71 (1975) p. 16, the Bursar explained a new financial relationship between the College and the Department of Education and Science. Among several benefits hoped for from this was a long-desired improvement in the remuneration of our professors, but hardly had this new relationship been established than successive government pay policies made it impossible for the Treasury to allow such an improvement. It is, therefore, with the utmost pleasure that we receive the following communication from the Director:

The Secretary of State for Education and Science announced in October 1979 that he would make available funds to remunerate professors at Burnham Scale rates for Further Education, or at hourly rates calculated thereon, to be fully effective from April 1980. Though the patience of our professors must in the meantime have been sorely strained, it speaks much for their devotion that they have been so loyal to the College and dedicated to their teaching during those years of delay.

We are well aware that negotiations lying behind this have been protracted and have called for much diplomacy. Furthermore, the Burnham Scale is primarily designed in terms of full-time posts based on class teaching. The application of such a scale to an institution dealing so largely in individual tuition and with so many part-time teachers has called for a great deal of skill in grappling with concepts such as 'staff-student ratio' and 'student contact hours'.

Though in the world of Art there are more important things than money alone, it is impossible to discount it, and we cannot but feel, as a matter of disinterested editorial comment, that this improvement is a subject for much satisfaction and must indeed indirectly benefit the College's future work.

THE OPERA SCHOOL :: OWEN WINGRAVE

Though composed by one of the College's supremely outstanding figures, Benjamin, Lord Britten, *Owen Wingrave* was a somewhat unexpected work for the Opera School, under its Director, John Kentish, to choose for its summer production, because this opera was in the first instance intended for television (1971) rather than the stage. It had in fact been staged already, at Covent Garden in 1973. But Max Loppert, writing in *The Financial Times* for 17 July 1980, declared:

In effect, last night's performance of Britten's penultimate opera by the Opera School of the Royal College was its British première . . . Here, in a small theatre, the work is at last revealed. It is not an unflawed opera (nor does Tom Hawkes's resourceful production seek to mask those flaws); but last night it was shown as a powerful, dramatic, and very interesting one . . . The College production is one to make converts.

These are striking words indeed, and rather than follow them by a report from that well-known figure, Our Own Correspondent—who might be open to the reproach, however unjustly, of predisposition in the College's favour—we will try to give the fairest impression we can of the various reactions of professional critics: Edward Greenfield in *The Guardian* (G), Peter Stadlen in *The Daily Telegraph* (DT), Max Loppert in *The Financial Times* (FT), all of whom attended the Wednesday performance, and Noël Goodwin in *Music and Musicians* (MM) who attended the Thursday performance.

As was to be expected, more than one reference was made to the difficulty young actor-singers can hardly surmount fully in portraying elderly characters, notably, as here, Sir Philip Wingrave, Owen's grandfather, and Miss Wingrave, his aunt. But there were compensations. DT found that Vetta Wise 'displayed a very promising

voice as Miss Wingrave', while *MM* said of the alternative casting, Jacqueline Branson-Jones, that she rose to the problem 'with a steely tone and firmness of delivery to match the nature of her music . . . Hers is a dramatic soprano voice of vivid quality and potential'. As for Sir Philip, *G* recognised that 'it was no fault of the young tenor Graham Godfrey that he lacked the necessary weight of character [originally created by Sir Peter Pears]. Rather one was grateful that he sang the Wingrave song with such sweetness and poignancy at the start of Act 2'.

Except for Sir Philip there was a double cast throughout, each singer taking two of the four performances, though Jacqueline Edwards as Kate (Owen's fiancée) was unlucky in that, through indisposition, she was unable to sing on Wednesday as intended and thus remained unnoticed by the critics. Of her alternative, Barbara Wade, *MM* observed that her well-sustained mezzo held very much promise and *G* that she sang well 'in that impossible rôle'. With unstinting praise *G* further declared 'Raouf Zaidan as the tutor, Spencer Coyle, Alma Sheehan as Mrs Coyle, and Stuart Gardner as an outstanding Lechmere, more compelling than the creator of the part, also provided new glosses' on Britten's opera. Of the alternative in this group *MM* remarked that the rôle of Spencer Coyle was 'excellently portrayed by Duncan Smith, whose diction was a pleasure in itself—not a word lost in what are some of the opera's most crucial lines'; the part of Mrs. Coyle was 'capably sung' by Jacqueline Nelmes; and Garry Sutcliffe was 'suitably callow as the puppyish Lechmere'. *MM* found Kate's mother as sung by Florence Launay 'always anxious to please in the hope that her daughter will make a good match', while *DT* said of the alternative, Peta Blythe, that she was Kate's 'hysterical mother'.

The name part was taken alternately by David Devan and Stewart Buchanan. Of the first *DT* said he 'looked and acted much as a pacifist rebel might do in real life . . . his voice shows a definite preference for the higher register and sounded quite impressive during the final scene of defiance'. *FT* remarked on his 'soft-grained baritone, not lacking in distinctness or declamatory energy' and went on to say that, as Owen, he 'grew impressively after a slightly low-key start'. *G* included him with those others who in this performance 'were able to provide pointful overtones beyond what we had experienced either on television or at Covent Garden'. *MM* considered that Stewart Buchanan sang the same rôle 'very eloquently. He conveyed a youthfully concerned yet resolute character', and that 'the quality of his baritone held very much promise'.

The ingenuity and skill of the director (producer) and the designer, as well as the contribution of the lighting designer, all received favourable comment. The praise meted out to Michael Lankester was outstanding. 'His conducting', observed *MM*, 'wove these disparate strands together with musical sensitivity as well as dramatic purpose', while *FT* said, 'truly dramatic conducting: the opera moved without hitch or falter, catching the audience in its grasp more continuously and more determinedly than I had believed possible'.

Besides drawing on the Patron's Fund and the Ernest Palmer Fund for Opera Study, the College had financial support for this notable venture and achievement from the Britten Estate and the National Westminster Bank.



R.C.M. Opera School, 1980. 'Owen Wingrave'

ROYAL COLLEGE OF MUSIC OPERA SCHOOL

OWEN WINGRAVE

Music by BENJAMIN BRITTEN

Words by MYFANWY PIPER

After the story by HENRY JAMES

Wednesday-Saturday, 16th-19th July, 1980

Characters in order of appearance:

	(1) Wednesday and Friday *Former Opera School Student	(2) Thursday and Saturday †Guest
Owen Wingrave <i>the last of the Wingraves</i>	(1) DAVID DEVAN (2) *STEWART BUCHANAN	
Spencer Coyle <i>a military crammer</i>	(1) RAOUF ZAIDAN (2) DUNCAN SMITH	
Lechmere <i>one of his pupils</i>	(1) †STUART GARDNER (2) GARRY SUTCLIFFE	
Miss Wingrave <i>Owen's aunt</i>	(1) VETTA WISE (2) JACQUELINE BRANSON-JONES	
Mrs Coyle <i>Spencer Coyle's wife</i>	(1) ALMA SHEEHAN (2) JACQUELINE NELMES	
Mrs Julian <i>a relation of the Wingraves</i>	(1) PETA BLYTH (2) FLORENCE LAUNAY	
Kate Julian <i>her daughter, Owen's fiancée</i>	(1) JACQUELINE EDWARDS (2) BARBARA WADE	
General Sir Philip Wingrave <i>Owen's grandfather</i>	GRAHAM GODFREY	

Conductor: MICHAEL LANKESTER

Director: TOM HAWKES

Designer: TERENCE EMERY

Lighting Designer: NEVILLE CURRIER

THE FIRST ORCHESTRA Leader ELIZABETH WEXLER

SCHOLARSHIPS AND EXHIBITIONS

Scholarships tenable from September 1980 were awarded to:

Robert Bilson	violin	Rebecca Hirsch	violin
William Brewer	horn	Rachel Ingleton	oboe/piano
Susan Briscoe	violin	James Lisney	piano
Michael Collins	clarinet	Beverley Lunt	violin
Simon Davies	singing	David McClenaghan	horn
Caroline Dearnley	cello	Melanie Marshall	singing
James Doherty	trumpet	Nicholas Miller	violin
Judith Evans	double-bass	Anne Richards	singing
Andrew Field	singing	Linda Walker	singing
John Hall	singing	Michael Whight	clarinet

Exhibitions tenable from September 1980 were awarded to:

Simon Anderson	piano	Lindsay Johnston	cello/piano
Peter Dala	piano	John McCrae	cello
Christopher Davies	piano	Lynn Peters	flute
Erica Dearing	violin	Malcolm Pryor	piano
Imogen East	violin	Shaun Sellings	flute
Luis Miguel Gonzales-Fuentes	violin	Richard Shepherd	piano
Benjamin Hall	piano	Keith Stead	trumpet/piano
Mary Hart	singing	Timothy Watts	oboe

The Opera School Scholarship has been awarded to Rebecca Moseley-Morgan.

CORRESPONDENCE

Dear Mr Editor,

May I please avail myself of your pages to express my heartfelt thanks to all who wrote to me after my husband's death? The many hundreds of letters I received have been a great comfort to me and to my family, and I regret having been unable to answer them all personally.

Yours sincerely,

SYLVIA LATHAM

FIFTY YEARS AGO

From *The RCM Magazine*, Vol. 26, No. 3 (November 1930):
MARRIAGES

FALKNER—FULLARD. On Monday, 2 June, at Christ Church, Chelsea. Donald Keith Falkner to Christabel Margaret Fullard. The reception was held at 11, Chelsea Embankment, lent by Mr Adrian Boulton. Mr G. Thalben Ball played the organ at the service.

THE RCM UNION

SECRETARY'S NOTES

Subscriptions for 1980/81 became due on 1 September 1980. The present rates are £2.50 for home members (£1.50 for the first two years after leaving College) and £2 for overseas members. It would lighten the work in the Union Office if members would make a note of this date and pay their subscriptions without, in some cases, needing several reminders.

We are glad to welcome many College leavers as ex-student members. A new List of Members will be printed in the Easter Term 1981. New members and changes of address up to 1 February 1981 will be included.

Members are reminded that RCM Union ties and scarves are available from the Union Office in College, or by post.

SYLVIA LATHAM
Honorary Secretary

NEW MEMBERS

Robert Andrews
Alison Beard
Nancy Bender
Dinah Beresford
Mrs Mark Blackburn
(Fiona Haigh)
Peta Blyth
Jacqueline Branson-Jones
Jonathan Carne
Patricia Carroll (Mrs G. Newman)
Anne Christopherson
Peter Collins
Edmund Cooke
Charlotte de Rothschild
Dorothy Deval
Susan Devlin
Nicholas Dodd
Mrs D. W. Duguid
(Joyce Reynard)

Martin Ellerby
Ian Gaukroger
Louise Glanville
Livia Gollancz
David Graham
Deborah Hall
Mark Hamlin
Sarah Hedley-Miller
Janice Hewitt
Robert Higgs
Mrs D. F. Hill
(Dilys Townley)
Rebecca Horobin
Andrew Jakob
Mrs A. Johnston
(Alison Robertson)
Naomi Johnston
Peter Jones
Franciszka Kucznska

Norman Lane
 Mrs Norman Lane
 (Olive Treen)
 Melanie Lanham
 Florence Launay
 David Lewis
 Mrs Anne Maas
 Eileen Macaulay
 Mrs June Majorossy
 Jonathan Mann
 Nina Mason
 Rachel Masters
 Charles Meinardi
 Stephen Miles
 Susan Morfee
 Peter Newell

Graham Newling
 Barbara Nias
 Jean Parker
 Martin Pickard
 Jessie Pomfret
 Leo Quayle
 Jane Rees
 Edwin Roxburgh
 Mrs Edwin Roxburgh
 (Julie Cooper)
 Jill Sadler
 Clive Smith
 Richard Townend
 Ivo-Jan Van der Werff
 Elizabeth Wexler
 Andrew Yeats

THE UNION 'AT HOME'

Thursday, 26 June 1980

To so many of the members of the RCM Union, the Lathams, Dick and Sylvia, were in one way or another essential—and not, of course, only to Union members but to each other. But suddenly Dick has been taken from Sylvia, and every member of the Union must have been thinking of her on this night, when we found her looking as sweet and charming as ever; and, whatever her own feelings, she was clearly out to see that we enjoyed ourselves, bless her.

A full crowd gathered in the Concert Hall, with plenty of talk, food, drink, and noise, which is as it should be. In time, however, we had to go below and get down to serious business in the Opera Theatre. The business, however, proved far from serious. It was many years since I had been able to attend such a function, and I was stunned by the brilliance and wit of the performance, led off by the exquisite shading of the Brass Ensemble. The audience rose to every item, roaring applause to Lydias that never Languished for a moment. But more was still to come. What were those two people doing, messing about on separate pianos (in the item entitled 'Bonne Bouche')? We were soon to discover, and we split our sides till they all but burst, egged on by Handel himself disclosing the Director and Registrar.

'What a splendid evening', I mused on the way home; and yet I kept remembering another evening when I mounted an irreverent but riotous performance on the stage of the Concert Hall. Ah me! I was fifty years younger then. No matter: I wish all who performed tonight at least another fifty years each.

GUY WARRACK

Entertainment for the 'At Home', in the Parry Opera Theatre

Die Bankenslieder

Anon.

Music Hall Suite

Joseph Horowitz

THE PRINCE CONSORT BRASS ENSEMBLE (GARETH BIMSON,
PAULINE FISHER, JOHN THURGOOD, LINDSAY SHILLING
KEVIN MORGAN)

Franzi from the Common Market

Ivor Novello

BETH BOYD

Plea for the Throne

Words by Peter Myers and Alec Grahame

Music by John Pritchett

ELISABETH WADE, SHIRLEY HALL, PEGGY ATTFIELD

Accompanist: JULIUS DRAKE

A Cordon Bleu Item

Chef: STEWART EMERSON

Assistant Cook: LYDIA ADAMS

There's nothing like a Dame

Richard Rogers

ALMA SHEEHAN, JACQUELINE BRANSON-JONES

Miss Otis regrets

Cole Porter

(arr. Martin Pickard)

LYDIA ADAMS, VETTA WISE, CATHERINE ROGERS, GARRY SUTCLIFFE,

MICHAEL COOK, COLIN MCEWEN

Conductor: MARTIN PICKARD

Bonne Bouche (A Surprise Item)

Frère Jacques

arr. John Iveson

Hiplips 2

Leslie Pearson

THE PRINCE CONSORT BRASS ENSEMBLE

ACTA MAJORUM

NEW YEAR HONOURS, 1980

Knighthood

- (a) Colin Davis, CBE

Most Excellent Order of the British Empire

COMMANDER OF THE ORDER (CBE)

- (a, b) William S. Lloyd Webber

OFFICERS OF THE ORDER (OBE)

- (a) Roger Norrington

- (b) Bernard W. G. Rose

- (a) Richard Temple Savage

BIRTHDAY HONOURS, 1980

Most Excellent Order of the British Empire

OFFICERS OF THE ORDER (OBE)

- (a, b) Frederick Riddle

- (a, c) John C. Williams

- (a) Former student or scholar. (b) Professor. (c) Former professor

THE ROYAL COLLEGIAN AT HOME AND ABROAD

APPOINTMENTS

DR SAMUEL EKPE AKPABOT is now on the staff of the Institute of African Studies, University of Ibadan, Nigeria, and organist of the Chapel of the Resurrection there.

ALISON HALL (Mrs R. M. Taylor) holds a teaching post at Hailsham School, a comprehensive school of about 1400 pupils.

ANTONY HOPKINS has been appointed a Fellow of Robinson College, Cambridge.

NINA MASON is teaching at Great Walstead Preparatory School, Lindfield, Sussex.

EDWIN ROXBURGH has been appointed to the Collard Fellowship of the Worshipful Company of Musicians.

AWARDS

STEFAN ANDERSON has won the Organ Scholarship at Emmanuel College, Cambridge, and will take this up in October 1981.

DANIEL BERIGER has won the valuable prize in the piano competition organised by the Swiss firm Mignos-Genossenschafts-Bund.

JACQUELINE BRANSON-JONES has won the Miriam Licette Scholarship for a year's study in Paris.

STEWART BUCHANAN was placed second in the Kathleen Ferrier Competition, received the Decca-Ferrier Award of £1,000, and won a further £1,000 as the first prize in St. Mary's Inter-Collegiate Competition sponsored by W. H. Smith and Son and BP Oil Company.

PAUL COKER has been awarded a scholarship by the English Speaking Union enabling him to take up a Fellowship for pianists for advanced study at Tanglewood.

BARRY DOUGLAS not only won the Hastings Concerto Competition, but the Paloma O'Shea International Competition held in Spain, July 1980. The prize not only provides £1,500 but many concert engagements in Spain and Portugal.

MIRANDA FORD won an Exhibition to Worcester College, Oxford, tenable from October 1980.

RACHEL FRANKLIN has been awarded £750 from the Martin Musical Fund for study in Tel Aviv.

ANTONY HOPKINS has received the Honorary Degree of Doctor of the University of Stirling.

NICOLA HURTON has been chosen for the 'Young Musician's Platform', 1980.

PIERS LANE has won the Concerto Prize awarded by the Croydon Symphony Orchestra.

KAREN LEACH has won the J. W. Pearce-Kirklees Prize of £300, with concert engagements sponsored by the Yorkshire Arts Association and Kirklees Leisure Services.

MADELEINE MITCHELL has been awarded a renewal of her scholarship to study at the Eastman School of Music, Rochester, N.Y for a further year.

CATHERINE POPE won the second prize (£500) in St. Mary's Inter-Collegiate Competition.

NIGEL THOMAS won the Shell-LSO Competition for Timpani and Percussion. GEOFFREY PRENTICE came second, NEIL PERRY third, and DAVID HOCKINGS was highly commended.

JANE WATTS gained three prizes in the FRCO diploma examination, July 1980, has won the Coventry Cathedral Recital Award, and has been granted the W.T. Best Scholarship tenable for two years from September 1981.

COMMISSIONS, FIRST PERFORMANCES

PHILIP CANNON whose 50th birthday in December 1979 was marked by the BBC, was commissioned to write a work for the Gloucester 'Three Choirs' Festival. Entitled *The Lord of Light* and described as 'A Gloucester Requiem', this received its first performance in Gloucester Cathedral in August 1980.

ANTHONY MILNER'S *Concerto for Wind Band* received its first performance on 16 October 1979 at Ithaca College, which had commissioned it. A further work of his, *Processional Chant for the 1500th anniversary of the birth of St. Benedict*, commissioned by the English Congregation of the Benedictine Order, was first performed on 11 July 1980 in Westminster Cathedral.

EDWIN ROXBURGH'S choral work, *The Rock*, received its first performance on 22 March 1980 in Worcester; this was recorded and subsequently broadcast.

PUBLICATIONS

RICHARD BLACKFORD *String Quartet (Canticles of Light)*. Miniature score (Oxford University Press).

ANTHONY HOPKINS, *Understanding Music* (J. M. Dent and Sons).

CLAIRE LIDDELL, *So you want to play by ear* (Stainer and Bell).

MISCELLANEOUS

To honour the memory of JANET CAMBRIDGE (1939-79) and raise funds for a memorial in her name, a concert was given in Bath Abbey on 24 November 1979 by the City of Bath Bach Choir, Bath Abbey Special Choir, the Julian Consort, and the Wessex Chamber Choir.

MRS MALCOLM HAY OF SEATON (Ivy Wigmore), who is one of our very oldest members, continues to keep in touch by correspondence. She came to the College in 1909 from Australia as an Associated Board Scholar and subsequently held a College Open Scholarship. She writes 'I have sometimes thought I ought to write about College of my days and some of the things that were said to me by Sir Hubert Parry, Sir Walter Parratt, Rivarde, and other professors (dear Herbert Sharpe was my piano teacher), and, of course, the Lady Superintendent, Mrs Bindon!'

KEITH JOHN gave recitals in France in April 1980, including a celebratory concert to mark Guillon's 50th birthday. In the Gloucester 'Three Choirs' Festival in August he gave the first performance in this country of Guillon's *Scènes d'Enfant*, Part 1.

MICHELLE LEE has completed a two-year course of studies at the Franz Liszt Academy of Music in Budapest. She represented the UK at the International Flute Competition in Budapest during September 1980.

HARVEY PHILLIPS conducted the English Chamber Orchestra at the Queen Elizabeth Hall on 9 March 1980. BERNARD ROBERTS was the soloist in Mozart's Piano Concerto in D minor, K466.

JONATHAN RENNERT directed a concert at St Michael's, Cornhill, on 3 March 1980 when a plaque was dedicated to the memory of HAROLD DARKE, organist of St. Michael's, 1916-66.

STEPHEN ROSE undertook a tour accompanying DELLA JONES in Leningrad, Riga, Vilnius, and Tallinn during March 1980. He spent January 1980 working at the Grand Théâtre, Nancy, as guest répétiteur.

CATHERINE SHORE has taken the University of London MA degree in Music Education.

BIRTHS, MARRIAGES, AND DEATHS

*=Collegian

BIRTHS

- DARLOW: to Sophy and Denys Darlow, a son, William Matthew, 5 September 1980.
EDWARDS: to Joan* (Atherton) and David Edwards, a daughter, Polly, sister for Louise, 28 March 1980.
GONSALVES: to Judith* (Barnes) and John Gonsalves, a daughter, Amelia Rose, 7 April 1980.
GREEN: to Valerie* (Banks) and Martin Green, a daughter, Jessica Lucy Alice, 17 February 1980.
GREENING: to Patricia* (Coltman) and Tony Greening*, a son, Benedict, 29 June 1980.
HARPHAM: to Sarah* (Dunstan) and David Harpham, a son, Richard John, 22 October 1980.
JOHN: to Carol* (Grange) and Keith John, a son, Dominic Alexander, 14 February 1980.
KIRVAN: to Alison* (Monk) and John Kirvan, a daughter, Rebecca Jane, 8 August 1980.
KNAPP: to Caroline and Alex Knapp, a son, Raphael Jeremy, 23 July 1980.
LUXFORD: to Gillian and Charles Luxford*, a son, Jonathan Charles, 2 February 1980.
MACKIE: to Kathleen* (Livingstone) and Neil Mackie*, a daughter, Alison, 30 September 1980.
ROSE: to Merril (Jenkins) and Stephen Rose*, a son, David Gareth, 23 September 1980.
TAYLOR: to Judith* (Burchell) and Charles Taylor, a son, Andrew Charles, 25 July 1980.

MARRIAGES

- ABBOTT-SIMMONS: Anthony William Abbott to Shirley Anne Simmons, 2 August 1980.
CAREY-COLLINS: Timothy Carey* to Julia Collins*, 9 August 1980.
COLE-LAWTON: Richard W. Cole to Jayne Lawton*, 9 August 1980.
DARIUS-WAINWRIGHT: Dr Jon Darius to Sally Wainwright*, 5 August 1980.
DONALDSON-NURNEY: Nicholas de N. Donaldson to Tessa Nurney*, January 1980.
GRINT-WHARTON: John Leslie Martin Grint to Sara Astrid Wharton*, 2 August 1980.
HUSBAND-GREENFIELD: Brian Husband* to Mary Greenfield* 12 August 1979.
LEEKE-PHILLIMORE: David Leeke* to Janice Eleanor Phillimore*, 5 May 1980.
SAVIDGE-REES: Peter Savidge to Judith Marie Rees*, 16 August 1980.
SWANSON-UTLEY: Alistair Swanson to Catherine Utley*, 10 May 1980.
TAYLOR-HALL: Rodney Mark Taylor to Alison Hall*, 2 August 1980.
TURNER-NAYLOR: Nigel John Turner to Joy Elizabeth Naylor*, 8 November 1980.

DEATHS

- CARRITT, Reginald Graham, 15 February 1980.
LATHAM, Richard Oskatel, 23 March 1980.
NAYLOR, Violet B. (née Harding), 2 January 1980.
RADINGER, Cacilia, 12 February 1980.
REID, Patricia (née Bishop), 13 July 1980.
SMITH, The Honourable James, 24 September 1980.
STEVENSON, Margaret (Mrs Bingham), June 1980.
TANKARD, Geoffrey, May 1980.
TRIMBLE, Valerie (Mrs John Williams), 16 November 1980,
TUDOR-CRAIG, Miss M., May 1980.

OBITUARY

RICHARD LATHAM

Richard Oskatel Latham (2 May 1906 — 23 March 1980) was a student of the College 1930-1933, and a member of its professorial staff from 1949 until his death. As a boy he was a chorister of St George's Chapel, Windsor Castle under Sir Walter Parratt, the outstanding English organist of his day and a notable College figure. It is much to be regretted that R.L. could not be persuaded to write for us some of his recollections of those days. Among other things, he would recall how, every term, there was an event known as 'hearing the chords', for Parratt encouraged his boys to find music for themselves at the piano, and got them to play to him passages of harmony they had discovered for themselves. He also told of how on one occasion when he sang Mendelssohn's *Hear my prayer* for the benefit of Queen Mary (one of whose favourites it was), the organ broke down, and King George V instructed Parratt that it must be sung without the organ, which was duly done, Sir Walter giving the pitch and solemnly beating out in silence the passages for organ alone.

He then went to Cheltenham College, but on leaving school did not come to the RCM immediately, not thinking at first that music was to be his profession. However, in the meantime he became a pupil of Harold Darke, and then the influence and friendship of Sir Walford Davies eventually led him to make the decision. He became organist of St John the Baptist Church, Holland Park in 1931 and then in 1934 took up the more important appointment at St Paul's Church, Knightsbridge, which he retained till the day of his death. An association he particularly enjoyed was his connection, as Musical Director, with the historic Madrigal Society (founded 1741) which he held from 1936, again until his death. From 1964 he served on the Council of the Royal College of Organists.

He identified himself very closely with the College and was a member of the Board of Professors and a Fellow from 1965. At the funeral service in St. Paul's, Knightsbridge, where a large congregation assembled to honour his memory, the College was represented by professors, members of the administrative staff, and students; and the Director read the Lesson. A memorial service was held in St George's Chapel, Windsor Castle, on 6 June. Sir Keith Falkner and Mr John Birch, representative of different generations, have sent tributes as follows:—

SIR KEITH FALKNER: What can one say about a man so dedicated to life and to the things he thought worth living for—those which Ralph Vaughan Williams so often described as 'the eternal verities'. Richard Latham believed in these qualities to the full. He was ardent about Life; he knew what, to him, mattered in behaviour and belief, and patterned his life thereby. His early years were spent in the Song School of St George's Windsor. There the school, like so many of our collegiate foundations, sowed the seeds of music and human integrity.

During my time with him at the College he often showed his anxiety that 'the verities' be preserved. I remember his urgent concern that an elderly and failing professor should be retired with dignity and not dismissed; that the curriculum should not be infiltrated by gimmicks; and how his friendliness and immediate help were ever available in time of crisis. He was a fine teacher, and the practical value of his choir-training was of great merit. I recall vividly the performance of Stanford's *Heraclitus* and Purcell's *Jehovah*, *quam multi sunt hostes* at the memorial service to Morris Smith (Covent Garden's orchestra manager) in 1967. The Covent Garden Orchestra, professional musicians, and other choirs paid their tribute to Morris at the service; yet afterwards Sir David Webster wrote of Richard Latham and his little choir, 'This was the most moving experience at a memorial service I have known'.

I should like to paraphrase a passage that the historian and poet, Morris Bishop, wrote in his *History of Cornell University*. 'Past lives, past thoughts and emotions . . . they re-appear in dreams and sudden recollections . . . they are the spirit of [the College]'. Dick Latham's personality—his vitality, bellicosity, amiability—and his full-time interest and strong support in College affairs made it certain that he will 're-appear in dreams and sudden recollections', for he, together with Sylvia, are very much part of 'the spirit of the College'.

JOHN BIRCH: By the death of Richard Latham the College has lost a distinguished teacher, and the world of church music a devoted and highly skilled executant. His arrival on the staff of the College coincided with the phoenix-like reincarnation of the ashes of Room 83 organ re-born into Room 90. The Choir-training Class was not only transposed up a similar distance at the same time,



Richard Latham

Photo: DOUGLAS HAWKRIDGE

but also, under his direction, rapidly augmented and revitalised. As a chorister under Sir Walter Parratt at Windsor he had acquired a deep knowledge of church music, and the standard he constantly maintained during his long span at St Paul's Church, Knightsbridge, was uniformly high.

To the casual acquaintance he could at times perhaps appear a little combative in the defence of his causes, but beneath that exterior was a man of great kindness, thoughtfulness, and (as was revealed during a long spell of uncertainty in hospital under eye bandages) of courage and patient determination. He was a great helper and supporter. My first outside chance was given me by Dick with his St Paul's, Knightsbridge, Festival Choir, and the encouragement continued. At his choir practices one was made welcome, as also in the organ loft with an opportunity to play the voluntary. In succeeding years, events for congratulation or commiseration rarely passed without a letter from him. This care he lavished on all his students, attending their performances as they made their way in the profession. He adjudicated round the globe, composed (he had been a pupil of Herbert Howells), examined, directed the Madrigal Society, and gave great support to his old choir as Secretary of the St George's, Windsor Castle, Old Boys' Club for many years.

He enjoyed a close family life, and his was very much a College family, for he and Sylvia, Richard, Gillian and her husband William Agnew, had all, like Sylvia's father and mother (Stanley Stubbs, and Muriel, née Vaughan), been at the RCM, a connection still happily maintained through Sylvia's distinguished and devoted service to the Union.

GEOFFREY TANKARD

Geoffrey Tankard, who died in Bermuda in May 1980, taught the piano at the RCM from 1948 to 1961. He was born in Bradford, W. Yorks, where his father was organist of a well-known non-conformist church, the Upper Chapel, Idle, and had a musical instrument shop. The boy was in the choir of The Queen's College, Oxford, and then went to Grange School, Bradford. His musical education was private. For a time he adopted the name 'Tancred' for professional purposes, but very soon reverted to his real surname.

In the world of music he chiefly came to the fore as the partner of Albert Sammons in a piano and violin duo which they formed. He published a book, *Foundations of Piano Technique*, and collaborated with Eric Harrison in *Piano Technique on an hour a day*. He was a man who cared for people less fortunate than himself, and throughout his life gave much service to causes outside music. Four prizes at the RCM which he founded speak of his generosity to the College, of which he was made a Fellow in 1961. In recognition of his public-spirited work for music in Bermuda he received the MBE in the Birthday Honours List of 1978.

W. S.

REBECCA CLARKE

Rebecca Clarke, who died in October 1979 at the age of 93 was one of the first of our fine musicians to follow in the footsteps of that incomparable virtuoso of the viola, Lionel Tertis. As a young student she greatly admired his magnificent playing and passionate determination to make the viola a solo instrument. So, having entered the RCM in 1908 to study the violin, and composition with Stanford, she switched to the viola, although in those days there was no professor for the instrument to help her. But she had a fellow student to admire, who was even then a fine player—Frank Bridge. The two of them were prominent in all the College chamber music programmes between 1908 and 1910.

I shall never forget hearing her give a viola recital at the old Steinway Hall. She was very tall and, unlike many women, made the most of her height and looked like a Greek goddess on the platform; indeed she dressed like one. Her face, too, had that serene beauty which was no cold sculpture, but animated with warmth and vitality. She played in a splendid style, holding her large viola with as much grace as any violinist, and her tone had the genuine individuality of the viola.

However, she had no great ambitions as a soloist, because she fell far too deeply in love with chamber music and sharing the joys of its treasures with friends. So on leaving College we find her joining a string quartet—of no little historic interest—consisting of the two d'Aranyi sisters, Adila and Jelly, herself, and Suggia, later replaced by May Mukle who was to become a life-long friend. She played in many chamber music groups, but it was with the English Ensemble (Piano Quartet) that Rebecca's name was particularly associated with her three great friends, Kathleen Long, Marjorie Hayward, and May Mukle. For 20 years

this Piano Quartet made an enviable reputation both in the United Kingdom and abroad.

In 1916 she went to the USA, originally for a season, but remained to establish herself as a viola player, and to develop her talent for composition, to such effect that in the Festival for Composers in Berkshire (USA) in 1919 her Sonata for Viola and Piano was only defeated after a casting vote in a second adjudication by Bloch's great Suite for the same instruments. Two years later she became runner-up again for the same competition with her Trio for violin, 'cello and piano; while in 1923 she received a commission to write a rhapsody for 'cello and piano.

She appeared to live about half her life between England and America until she married James Friskin, a fellow RCM student, then a famous pianist and on the staff of the Juilliard School in New York. This was in 1944. After this she only came to England when James had engagements, or for the occasional visit. Her husband, to whom she was completely devoted, died at the age of 81, but Rebecca, though very crippled with arthritis, never lost heart. On her 90th birthday she was given a splendid concert of her own works in New York, setting the seal on her distinguished career as a viola player and composer. Earlier, in 1963, she had been made a Fellow of the Royal College of Music.

BERNARD SHORE

HUMPHREY PROCTER-GREGG

Humphrey Procter-Gregg (31 July 1895-13 April 1980), a native of Westmorland, came to the College for post-graduate study under Stanford after coming down from Peterhouse, Cambridge, where he took the degrees of BA and MUS.B. A notable figure for many years in the English operatic world as stage manager, designer, and producer, he began as an Opera Exhibitioner at the RCM, and later was in charge of its opera productions. He was associated with the British National Opera Company, the Carl Rosa Opera Company, and Covent Garden; also, during World War II he was responsible for numerous studio broadcasts of operas.

In 1935/6 he became Reader in Music in the University of Manchester (Professor from 1954) which, though it had conducted examinations for degrees in music for many years, as yet had then no regular Department of Music, which, as it now exists, was largely created by him. He retired as Professor in 1962, after which he was for a short time Director of the London Opera Centre.

He was made a Fellow of the RCM in 1962, and was appointed CBE in 1971. *Sir Thomas Beecham as remembered by his Friends and Colleagues*, published in 1971, was edited by him.

GRAHAM CARRITT

The death of Reginald Graham Carritt on 15 February 1980 deprived the College of an old student and former professor, and *The RCM Magazine* of one of its former editors (1925-30). Until recently he was a familiar and welcome visitor, and we should be only too pleased in a future issue to print a personal tribute to one who was so devoted to the College and to the RCM Union.

NADIA BOULANGER

Nadia Boulanger, HON CBE (16 September 1887-22 October 1979), became a Fellow of the College in 1968, and was among the most notable in the group of foreign musicians who hold or have held that high distinction. By birth she was part French (on her father's side), part Russian (on her mother's). As a student she had an unusually brilliant career at the Paris Conservatoire where she studied under Guilmant, Vierne, and, most particularly, Fauré.

Though she exercised herself as composer and conductor, it was by deliberate choice that she devoted her outstanding gifts mainly to teaching. She first became known in England when she brought Fauré's Requiem before the London public in 1936. The impact of her gramophone recording of selected madrigals by Monteverdi (HMV DB5038-47, 78 rpm), issued a little later in the 1930's, is still vivid. Several members of our professorial staff have been her pupils and thus helped to communicate her ideals and principles. But her influence was most directly exerted on the College by a series of master classes which she held here in several successive years under Sir Keith Falkner's directorship, a distinctive and memorable enrichment of our life and work.

JOHN LAMBERT contributes the following personal appreciation: The last time I saw her, a few months before her death, Nadia Boulanger said to me, 'Everything lives in the imagination and the memory'. Affection and respect are the qualities

she engendered in her students, and these live on in their memories. At the moment we are too near to be able to pass an effective judgment on her influence on 20th-century music. While acknowledging her formidable standards of general musicianship, there are still some who see her only as the leader of a movement to perpetuate neo-classicism (whatever may be their definition of this misunderstood term). I prefer to suggest that the qualities she sought to instill into her pupils represent continuity of worth which is timeless and which transcends a too narrow assessment.

Professors and students had the opportunity of seeing her criteria of excellence in action during her six visits to the College when she gave master classes in a wide range of musical disciplines with composers, soloists, chamber and vocal ensembles. She was very much impressed with musical standards both in the College proper and in the Junior Department. But, for her, respect for talent was not only shown by congratulation; she was, as always, pursued by the demon of accuracy, and that not just for the right notes but for that focus of concentration which can never be absent in performance. She had remarkable intuitive powers, and if she felt a lack of this focus in a student she would pursue it uncompromisingly. This gained her a reputation as a tyrant. If it is the duty of an artist to search without quarter for the truth, as she herself said, then she fits that description and joins the noble figures which enrich our musical heritage.

She was in every sense of the word an aristocrat, and in the climate of today, when the word carries such odium to some that it can only be uttered in an undertone, when excellence itself is sometimes considered a fault, when the prospect of a Dark Age looms before us, the spirit of Boulanger shines, as Shakespeare put it, like a good deed in a naughty world. Although not given to despair over trivial matters, she could write to me in 1968, 'In the appalling tragedy within which the world struggles not without despair, it is good to feel the nearness of those one loves and respects'. It was lack of respect in the world today of people for one another, for ideas, for things, that caused her pain. In her, this respect and the sort of manner engendered by it made her the most charming and the kindest of people. Let me conclude with two homely instances, one about a queen, the other about a charlady.

H.M. the Queen Mother was to visit one of our master classes in 1968. Just before her appearance, Mlle Boulanger reminded us that although this would slightly interrupt the work in hand, that interruption would enable us to show respect and affection for the comportment of a dedicated life, nowhere more remarkable than in the difficult years of World War II.

Mlle Boulanger once had a charlady who was never satisfied with her floors: despite strenuous efforts, the shine would never come. One day, however, it did, and in her excitement she ran to the studio, all propriety forgotten, to summon Mlle Boulanger's approval. For her, this was a perfect example of that respect for excellence which she always inspired in us. 'My charlady', she would say, 'is as much an artist with her floors as you should be with your music'. This is a perfect example of human simplicity within that lofty mind.

THE HONOURABLE JAMES SMITH

The College has lost a good friend by the death on 24 September 1980 of Mr James Smith, OBE, at the age of 74. The son of Viscount Hambleden, he belonged to the family connected with the celebrated firm of W. H. Smith and Son. He had been a loyal member of the College Council since 1934, became a Fellow of the College in 1954, and was appointed a Vice-President in 1963. The College library in particular benefited from his generosity, notably by the gift of the splendid *Neue Mozart Ausgabe*, the modern standard complete critical edition of that master's works.

GERTRUDE COLLINS

By the death of Gertrude Collins, MBE, early in 1980 English musical education lost a teacher of very remarkable gifts who applied them in a distinctive way, as she made a speciality of string teaching in classes. In this particular field she worked closely with Mr Bernard Shore during his fruitful period as Staff Inspector of Music in the Ministry of Education. Her connection with the RCM was limited to the classes she took for a while for Miss Angela Bull as part of the GRSM course, but through the good offices of Mr. Shore (so we believe) her excellent library of standard string music of all kinds has come to the College. He recalls her sheer mastery of the art of teaching, the magic of her sparkling personality, and the important part she played in the development of instrumental music in schools.

COLLEGE RECORD: Programmes, Examinations, Prizes

Easter Term Concerts, 1980

§Scholar

‡Associated Board Scholar

¶Exhibitioner

10 January

CHAMBER CONCERT

SCHUMANN Phantasie op. 17; Adrian Sims¶ piano. RICHARD STRAUSS Five Songs; Charlotte de Rothschild soprano, Piers Lane piano. JOHN McCABE Bagatelles; Jennifer Lewis and Josephine Wells‡ clarinets. BUTTERWORTH A Shropshire Lad; David Boast baritone, Judy Spencer piano. DURUFLE Prélude et Fugue sur le nom d'Alain, op. 7; David Warwick organ.

17 January

CHAMBER CONCERT

BEETHOVEN Sonata in C op. 102; William Conway §cello, Ian Gaukroger piano. RACHMANINOV Suite No. 2; Barry Douglas§ and Thomas Garbutt pianos. EUGENE BOZZA Sonatine; Gareth Bimson§, Pauline Fisher trumpets, John Thurgood horn, Lindsay Shilling‡ trombone, Kevin Morgan§ tuba. VILLA LOBOS Bachianas Brasileiras Nos. 1 and 5; William Conway§, Polly Ballard, Nancy Bender, Heather Bills, Jane Dunning, Sarah Hedley-Miller, Richard Higgins§, Christine Hurley, Suzanne Madin, David Newby, Nicholas Roberts§, Karen Rogers, Rosalind Sergeant, Katharine Spath, Amanda Truelove§, Richard Tunncliffe§ cellos, Rebecca Moseley-Morgan§ soprano, Michael Cook, conductor.

24 January

CHAMBER CONCERT

BEETHOVEN Trio in B flat; Graham Fitch piano, Helen Rangeley¶ violin, Heather Bills cello. CHOPIN Polonaise—Fantaisie; Margaret Lynn¶ piano. BAX Sonata in G; Ivo-Jan van der Werff viola, Ian Gaukroger piano. SCHUBERT Fantasie in F minor; Robert Bridge§ and Bryan Evans¶ piano duet.

25 January

THE FIRST CHAMBER ORCHESTRA

leader Keith Pascoe¶

conductor RAPHAEL SOMMER

SCHUBERT Symphony No. 3 in D. MOZART Scena: "Ch'io mi scordi di te" K505; Stuart Petersen§ counter tenor, Bryan Evans¶ piano. ROBERT SIMPSON Symphony No. 2.

28 January

SIR MICHAEL TIPPETT 75th BIRTHDAY CONCERT

TIPPETT Piano Sonatas 1, 2 and 3; Stephen Savage soloist.

5 February

THE SECOND ORCHESTRA

conductor MICHAEL LANKESTER

POULENC Organ Concerto; Jane Watts, soloist. RICHARD STRAUSS Four Last Songs; Cathryn Pope soprano. BRAHMS Piano Concerto No. 2; Paul Coker soloist.

7 February

FIRST ORCHESTRA INFORMAL CONCERT

leader James Clark¶

WAGNER Prelude: Die Meistersinger. SIBELIUS The Swan of Tuonela, conducted by David Andrew. CHOPIN Piano Concerto No. 1 in E minor; Su-Chen Chen piano, conducted by Roy Stratford.

12 February

ABENDLIEDER (same poems, different settings)

Composers: Mendelssohn, Schubert, Franz, Beethoven, Spohr, Thomas, Tchaikovsky, Herbert Howells, Joan Littlejohn, Liszt, Schumann, Wolf, Sjögren. Poets: Mörike, Heine, Uhland, Heyse, Goethe. Singers: Ann Davies, David Boast, Susan Devlin, Elizabeth Bundy, Peta Blyth, Stewart Emerson, Heather Keens, Soo-Hiang Quek, Mari Williams§, Meng-Chia Eng, Jane Gregory§. Piano accompanists: Malcolm Pryor, Judy Spencer, Clive Pollard, David Boast, Winifred Avery, Julia Card, Simon Twiselton, Jane Watts, John Lenehan¶. Programme devised and introduced by Bertha A. Taylor-Stach.

15 February

THE SECOND CHAMBER ORCHESTRA

leader Moira Bain¶

conductor JOHN FORSTER

BEETHOVEN Symphony No. 1. HAYDN Trumpet Concerto; Gareth Bimson§ soloist. DELIUS Intermezzo from "Fennimore and Gerda". MOZART Symphony No. 39 in E flat.

18 February

INFORMAL CONCERT

BEETHOVEN Sonata in D, op. 10 no. 3; Joo Ann Koh‡ piano. WARLOCK, ARMSTRONG GIBBS, VAUGHAN WILLIAMS, FRANK BRIDGE, songs; Elizabeth Bundy soprano, David Williams piano. BEN WEBER Fantasia (Variations); Robert Noland piano. WIENIAWSKI Deuxième Polonaise Brillante; Simon Miller§ violin, Robert Bridge§ piano. RAVEL Toccata, from Le Tombeau de Couperin; Liora Ziv-li piano.

21 February **THE RCM CHORUS AND THE FIRST ORCHESTRA**

leader James Clark‡

conductor SIR DAVID WILLCOCKS

PARRY Ode on the Nativity; Charlotte de Rothschild soprano. ALADAR MAJOROSSY Capriccio for Harp and Orchestra (1974); Osian Ellis harp. VAUGHAN WILLIAMS Cantata: The Sons of Light.

22 February

THE FIRST CHAMBER ORCHESTRA

leader Keith Pascoe¶

conductor CHRISTOPHER ADEY

HAYDN Symphony No. 39 in G minor. MAHLER Kindertotenlieder; Catherine Rogers§ soprano. SCHUMANN Overture, Scherzo and Finale.

25 February

INFORMAL CONCERT

BRAHMS Vier Ernst Gesänge; Duncan Smith bass, Lydia Adams piano. CHOPIN Mazurka in A minor, Barcarolle; Dominic Seligman piano. DEBUSSY Four Songs; Karen Enevoldson soprano, Elizabeth Burley‡ piano. ZELENKA Trio Sonata (1723); Timothy Watts and Nicholas Cornish oboes, Lars Colldahl bassoon, Stephen Mair double bass, Adrienne Black harpsichord.

25 February

EARLY MUSIC GROUP CONCERT

26 February

MUSEUM CONCERT

Works by John Blow, Handel, Giardini, Geminiani, Arne, J. C. Bach, Scarlatti, James Hook, Haydn, Jacob Kirkman; Ruth Dyson and Surendran Reddy harpsichord and piano, François Ferland baroque flute, Alma Sheehan soprano, Mari Williams mezzo-soprano.

27 February

THE SECOND CHAMBER ORCHESTRA

leader Moira Bain¶

conductors DAVID ANDREW, ROY STRATFORD, DAVID WATT, DANIEL MEYER, CARLOS MALDONADO, WING SIE YIP, DAVID LEWIS, DAVID TYRELL, DAVID WARWICK

Each conducted a single movement of the works in the programme: MOZART Symphony in A major, K134. BARBER Adagio for Strings. HAYDN Symphony No. 87 in A.

29 February

EXPERIMENTAL MUSIC GROUP CONCERT

"Hello—Well—Goodbye", a short dramatic exercise practised by the Group: Ian Assersohn, Jeremy Dean, Miranda Ford, David Gompper¶, Douglas Gould, Adrian Harrison, Peter Howe, John Lambert, Timothy Stevenson, Jeffery Wilson. Director: John Lambert.

3 March SIR KEITH FALKNER 80th BIRTHDAY CONCERT

J. S. BACH Violin Concerto in A minor; Nicola Hurton *violin*. Aria "Ich folge dir gleichfalls" (St. John Passion); Rebecca Mosely-Morgan§ *soprano*, William Bruce cello, Louise Glanville *flute*, Terence McNamara *harpsichord*. Choral Prelude: Komm Heiliger Geist; David Graham *organ*. Aria from Cantata No. 82: Schlummert ein; Stewart Buchanan, *soloist*. Suite No. 2 in B minor for flute and strings; Louise Glanville *flute*.

3 March COMPOSERS' GROUP CONCERT

AIDAN FISHER Die Heilige Familie, for violas and organ; conducted by the composer. DAVID GOMPPER Couplet; David Gompper|| *piano*. ADRIAN HARRISON The Toy; Douglas Gould *piano*. AIDAN FISHER Trombone Quartet; Peter Davies, Geoffrey Nash and Lindsay Shilling‡ *tenor trombones*, Ian Fasham *bass trombone*, directed by the composer. PETER JONES Offshore; Christopher Stock bells, Jeffery Wilson *vibraphone*, Dorothy DeVal *celeste*, Keith Burston|| *piano*, conducted by the composer. PETER JONES Ships; Peter Davies, Geoffrey Nash and Lindsay Shilling‡ *trombones*, Cindy Foster§ and Keith Pascoe|| *violins*, Richard Wagner and Aidan Fisher *violas*; Stephen Mair and Jeremy Dean *double basses*, conducted by the composer. SURENDRAN REDDY‡ Three Pieces; Martin Feinstein *flute*, Keith Burston|| *piano*. NICHOLAS DODD Three Pieces for Orchestra conducted by the composer.

6 March THE FIRST ORCHESTRA

leader James Clark||
conductor NORMAN DEL MAR

WEBER Overture: Der Freischütz (conducted by Mark Van Der Wiel§). RICHARD STRAUSS 6 Brentano—Lieder; Jacqueline Branson-Jones *soprano*. DVORAK Symphonic Poem; The Golden Spinning Wheel. VAUGHAN WILLIAMS Symphony in F minor (No. 4).

7 March THE FIRST CHAMBER ORCHESTRA

conductor CHRISTOPHER ADEY

RICHARD STRAUSS Metamorphosen; a Study for 23 solo strings.

10 March INFORMAL CONCERT

BUXTEHUDE Solo Cantata: Jubilate Domino; Malcolm Smith *countertenor*, William Conway§ cello, Stephen Mair *double bass*, Clive Pollard *harpsichord*. BEETHOVEN Andante Favori; Barry Douglas§ *piano*, DEBUSSY Trois Chansons de Bilitis; Mary Hart *mezzo-soprano*, Dorothy DeVal *piano*. PAUL PATTERSON Monologue; Timothy Watts *oboe*. Songs by DEBUSSY, QUILTER and WOLF; David Boast *baritone*, Judy Spencer *piano*.

11 March THE SECOND ORCHESTRA

leader David Juritz‡
conductor MICHAEL LANKESTER

BRAHMS Academic Festival Overture (conducted by Martin Pickard). WALTON Viola Concerto; Ivo Van Der Werff *viola*. STRAVINSKY Petrushka.

13 March GUITAR RECITAL

JOHANN PAUL SCHIFFELHOLTZ Sonata no. 2 in A major for two guitars; Robert Hoyt, Simon Rogers. LEO BROUWER Pièce sans titre; Michael Stockdale. OLIVER HUNT Quartet in three movements for four guitars; Peter Howe, Lawrence Tendler, Michael Stockdale, Adrian Harrison. VILLA-LOBOS Studies nos. 6, 8, 11; Jesus Alvarez. VILLA-LOBOS Study no. 5. Mme. SIDNEY PRATTEN Impromptu: "Forgotten"; Simon Rogers. POULENC Sarabande; RUTH NUNN The Phantom of the Opera (1979; 1st performance); Graham Newling.

14 March**BACH CANTATA CLUB CONCERT**

conductor DENYS DARLOW

BACH Cantata no. 169: Gott soll allein mein Herze haben; Catherine Rogers§ *contralto*, David Graham *organ obbligato*. HANDEL Look down, harmonious Saint; Philip Salmon¶ *tenor*. BACH Cantata no. 158: Der Friede sei mit dir; David Boast *baritone*, Maureen Roche§, Karen Woodhouse *sopranos*. BACH Cantata no. 146: Wir müssen durch viel Trübsal in das Reich Gottes eingehen; Helen Kucharek¶ *soprano*, Malcolm Smith *alto*, Philip Salmon¶ *tenor*, David Boast *baritone*, Maureen Roche§ and Karen Woodhouse *sopranos*, David Graham *organ obbligato*, Louise Glanville *flute obbligato*, Kim Lawson and Gary Roberts§ *oboi d'amore obbligati*, Sarah Hedley-Miller *cello continuo*, David Warwick *organ continuo*.

17 March**INFORMAL CONCERT**

SCHONBERG Sechs Kleine Khavierstücke op. 19. MALCOLM HAWKINS Five at a Time; Robert Bridge§ *piano*. RACHMANINOV and TCHAIKOVSKY, songs; Bohdan Parashchak *bass*, Dorothy DeVal *piano*. POULENC Sonata; Richard Hosford§ and Justin Osborne. CHAUSSON Quatre Mélodies; Joanna Harris *soprano*, Stewart Emerson *piano*. BOULEZ Formant 2: Trope (from Sonata no. 3); Keith Burston¶ *piano*.

20 March**THE TWENTIETH CENTURY ENSEMBLE**

conductors STEPHEN SAVAGE and CHRISTOPHER ADEY

HENRI POUSSEUR Rimes, pour différentes sources sonores; Simon Twistleton *electronics*. MICHAEL TIPPETT Songs for Dov; Christopher Gillett§ *tenor*, introduced by Stephen Savage. DAVID GOMPPER Chamber Symphony, an orchestral study. ELLIOTT CARTER A Symphony of Three Orchestras; Gareth Bimson§ *Trumpet solo*.

24 March**INFORMAL CONCERT**

RICHARD STRAUSS Serenade, op. 7; Camilla de Age and Shaun Sellings *flutes*, Susan Edwards§ and Alan Garner *oboes*, Ian Stuart and Mairead Duggie *Clarinets*, Lars Colldahl *bassoon*, Susan Dent, Timothy Frewer, Paul Truman and Felicity Batten *horns*, Mark Bourne *tuba*. NIELSEN Quintet, op. 43; Lynn Peters *flute*, Margaret Tindale *oboe*, Richard Hosford§ *clarinet*, Susan Dent *horn*, Nathaniel Harrison *bassoon*. MOZART Serenade, no. 11 in E flat; Timothy Watts and Susan Edwards§ *oboes*, Susan Bell and Jeremy Rose *clarinets*, Kevin Abbott and William Sykes *horns*, Lars Colldahl and Julian Kershaw *bassoons*. SCHEIDT (arr. Philip Jones) Battle Suite; Felicity Batten *horn*, Keith Stead and David Bourne *trumpets*, Michael Hext§ *trombone*, Mark Bourne *tuba*. JANACEK Mládí (Youth) Suite; John Burgess§ *flute*, Susan Edwards§ *oboe*, Justin Osborne *clarinet*, Guy Carlson *horn*, Susan Bell *bass clarinet*, Nathaniel Harrison *bassoon*. DVORAK Serenade; Nicholas Cornish and Margaret Tindale *oboes*, Mark van der Wiel§ and Alison Chappell *clarinets*; Paul Truman, Felicity Batten and Guy Carlson *horns*, Stephen Pickett and Nathaniel Harrison *bassoons*, Nigel Sandall *double bassoon*, Amanda Truelove§ *cello*, Paul Speirs *double bass*.

25 March**THE SECOND CHAMBER ORCHESTRA**

conductor JOHN FORSTER

BACH Brandenburg Concerto No. 4 in G; Timothy Harrison and David Abbott *flutes*, Moira Bain¶ *violin*, Terence McNamara *organ*. MOZART Motet: Exsultate, Pjubilate; Jane Gregory§ *soprano*, Terence McNamara *organ*. MOZART Serenade No. 12 in C minor, for wind octet; Timothy Watts and Josephine Lewis *oboes*, Claire Henry and Ian Stuart *clarinets*, Sarah Watts and Lars Colldahl *bassoons*, Susan Dent and Felicity Batten *horns*. BACH Suite No. 3 in D.

25 March**INFORMAL CONCERT**

DELIUS Violin Sonata no. 2; James Clark¶ *violin*, John Lenehan¶ *piano*. RUDOLF HUBER Idylle und Jägerlust im Wienerwald. JOHANNES FREDERIK FROHLICH Nonet. LOWELL E. SHAW Andante and Allegro; John Thurgood, Kevin Abbott, Timothy Caister, Felicity Batten, Martin Taggart, Susan Dent, Alison Pink, Louise Arthur and Christian Boers *horns*.

26 March

CHORAL AND INSTRUMENTAL CONCERT

(given in Holy Trinity Church, Prince Consort Road, by kind permission of the Priest-in-charge)

conductor SIR DAVID WILLCOCKS

GABRIELI Three Motets for double choir: *Angelus ad pastores*, *Omagnum mysterium*, *Hodie Christus natus est*; Canzon Septimi Toni a 8. BYRD Three Motets: *Haec dies quam fecit Dominus*, *Ave verum corpus*, Sing joyfully. SAMUEL SCHEIDT *Echo ad manuale duplex*, forte e lene; Motet: *In dulci iubilo*. THOMAS TOMKINS Anthems: *If ye love me*; *When David heard*. ROBERT PARSONS Motet: *Ave Maria*. HEINRICH SCHUTZ Motet for double-choir: Psalm 150; Soloists: Rachel Cowan and Joanna Harris *sopranos*, Jane Cammack¶ and Paula Matkin§ *contraltos*, Bryan Husband and Wills Morgan *tenors*, David Boast and Noel Mann§ *basses*; Brass Ensemble: Gareth Bimson§, David Mitchell, Allun Proom§ and David Bourne *trumpets*, Geoffrey Nash, Dag Nilssen, James Kitchen and Derek Bishop *trombones*.

26 March

COMPOSERS' LUNCHTIME CONCERT

BOULEZ Sonata No. 3 Formant 2 ("Trope"); Keith Burston *piano*. MARK-ANTONY TURNAGE *Rapporti*, for piano (4 hands); Dorothy DeVal and Surendran Reddy‡ SCHONBERG Six Little Piano Pieces, op. 19; Robert Bridge§ *piano*. BOULEZ Sonata No. 2 (first movement); Vivian Choi‡. WILLIAM MIVAL *Ad Matutinas*, for unaccompanied chorus.

27 March

FIRST CHAMBER ORCHESTRA

leader Keith Pascoe

conductor CHRISTOPHER ADEY

DVORAK Czech Suite. PROKOFIEV Classical Symphony. VIVALDI The Four Seasons; James Clark¶ violin

ARCM Diplomas, April 1980

* With Honours

T—Teacher

P—Performer

Simon Ayling	Violin	T
*Moirs Bain	Violin	P
Patricia Bloomfield	Violin	T
Elizabeth Jane Bond	Flute	P
Jane E. Bridges	Violin	T
Martha Ann Davies	Singing	P
Jane Elizabeth Dunning	'Cello	T
Gerald H. Finley	Singing	P
*Cindy A. M. Foster	Violin	P
Susan Claire Hand	Piano	T
*Rosemary Diana Henbest	Violin	P
Sally Rosamund Heslop	Singing	P
Eleanor Mills	'Cello	T
Susan Morfee	Flute	T
*Yuriko Murakami	Piano	P
Jean Fearnall Parker	Singing	P
Jane Elisabeth Rees	'Cello	T
Joanna Ridge	Violin	T
Adrian M. L. Ridgeway	Organ	P
Laura Jane Rowley	Singing	P
Eri Saito	Piano	P
Francis Saunders	Piano	T
Jayne Sisterson	Violin	T
Victoria M. C. Soames	Clarinet	P
*Janet Margaret Steele	Piano	T
Elizabeth Miranda Thornely	Violin	T
Simon James Walker	Viola	T
Elizabeth Wexler	Violin	P
Christina Wild	Piano	T
Joy Mary Williams	Organ	T
Mari Williams	Singing	P
Elizabeth Wise	Singing	P
Jun Lin Yeoh	Piano	T
Raouf Zaidan	Singing	P
Jeffrey Zimmerman	Double-Bass	P

Due to a brief failure of communication, the name of a successful ARCM candidate was omitted from last issue's list. We have sent an apology to Jane Ward, who gained her diploma in Piano Accompaniment.

Easter Term Prizes, 1980

Joy Scott Prize of £40	MELANIE HORNE
Vivian Hamilton Prize of £30	CHEN SU-CHEN
Ellen Marie Curtis Prize of 1st £30	SIAN EDWARDS
2nd £15	JULIUS DRAKE
Ivor James Prize of £75	WILLIAM CONWAY
Helen Just Prize of £50	KEVIN MCCRAE
Susan Connell Prize of £30 per player	HELEN RANGELEY, PENELOPE VERYARD, HEATHER BILLS

Summer Term Concerts, 1980

§ Scholar

‡ Associated Board Scholar

¶ Exhibitioner

7 May THE TWENTIETH-CENTURY ENSEMBLE CONCERT

The 20th Century Ensemble
Schola Cantorum II, St Leonard's School, Mayfield
conductor STEPHEN SAVAGE

LUTOSLAWSKI Preludes and Fugue. MESSIAEN Trois Petites Liturgies; Melanie Horne piano, John Morton *ondes Martenot*.

15 May CHAMBER CONCERT

MOZART String Quarete in D, K.575; David Juritz‡ and Keith Pascoe¶ violins, Ivo-Jan Van der Werff viola, William Bruce cello. SCHUMANN Dichterliebe; Stewart Buchanan baritone, Miyako Hashimoto piano. MUSSORGSKY Nursery Songs; Florence Launay soprano, Michael Cook piano. INGOLF DAHL Quodlibet on American Folk Tunes ("The Fancy Blue Devil's Breakdown"); Elizabeth Burley‡ and Paul Coker§ piano, Vanessa Latarche§ and Robert Bridge§ piano 2.

16 May THE FIRST CHAMBER ORCHESTRA

leader Keith Pascoe¶

conductor CHRISTOPHER ADEY

MOZART Symphony in A, K.114. GORDON CROSSE Thel, for solo flute, strings and two horns, Op. 38; Louise Glanville flute. SCHOENBERG Chamber Symphony No. 2.

20 May THE SECOND ORCHESTRA

leader David Juritz‡

conductor MICHAEL LANKESTER

RAVEL Valses Nobles et Sentimentales. BERLIOZ Death of Cleopatra; Barbara Wade soprano. WAGNER Vorspiel und Liebestod (Tristan). GERSHWIN Piano Concerto in F; Melanie Horne piano.

27 May COBBETT PRIZE CONCERT

adjudicator David Bedford

SIMON WALKER Movement for Chamber Ensemble; Josephine Wells‡ clarinet, Sebastian New bassoon, Erica Davies violin, Isobel Adams viola, Tomas Sterner cello, Sally Heath piano, Nigel Thomas§ percussion. AIDAN FISHER Trombone Quartet; Lindsay Shilling‡, Peter Davies, and Geoffrey Nash tenor trombones, Ian Fasham bass trombone. ROWLAND LEE Sextet for Strings; Sarah Whelan§ and Lesley Vowden violins, Melanie Strover and Jane Hinds violas, Kevin McCrae§ and Amanda Truelove§ cellos. PETER JONES Adenoid (poem by David King, 1973); Florence Launay soprano, Peter Jones piano accordion, Jeffery Wilson marimba, Richard Wagner viola, Ian Fasham bass trombone. TIMOTHY STEVENSON Songs and Dances; Michael Collins (JD) clarinet, Richard Higgins§ cello, Nigel Clayton‡ piano. DAVID GOMPPER¶ Ladies (poems by Ezra Pound); Philip Salmon¶ tenor, Piers Lane piano, Nigel Thomas§ percussion, Timothy Caister horn, Peter Howe guitar, Patricia Gault violin, Richard Tunnicliffe§ cello, conducted by the composer.

30 May THE SECOND CHAMBER ORCHESTRA

leader Helen Rangeley

conductor JOHN FORSTER

MEHUL Overture: La Chasse du Jeune Henri. WEBERN Symphony Op. 21. WEBER Bassoon Concerto in F; Christopher Vale bassoon. REGER Variations and Fugue on a theme by Mozart.

2 June INFORMAL CONCERT

BEETHOVEN Sonata in A; Richard Tunnicliffe§ cello, Wayne Marshall§ piano. SCHUMANN Four Duets; Mary Husband soprano, Bryan Husband tenor, Jane Ward piano. KENNETH LEIGHTON Elegy (in one movement); Fiona Murphy‡ cello, Emily Lam piano. FINZI Three songs from "Let us garlands bring"; Gerald Finley bass, Geoffrey Govier piano. CHOPIN Scherzo in E; David Tyrrell piano.

6 June

THE FIRST CHAMBER ORCHESTRA

leader Keith Pascoe¶

conductor CHRISTOPHER ADEY

NICHOLAS MAW Sinfonia for Small Orchestra (1966). PROKOFIEV Violin Concerto No. 1 in D; Ani Schnarch violin.

9 June

EARLY MUSIC GROUP CONCERT

The RCM Baroque Orchestra

W. F. BACH Adagio and Fugue in D minor; Francois Ferland and Philip Gruar flutes. J. S. BACH Brandenburg Concerto No. 5 in D; Rosalind Harris violin, Philip Gruar flute, Timothy Roberts harpsichord. BOYCE Concerto Grosso in E minor. HAYDN Symphony No. 6 in D: Le Matin. Harpsichord Continuo Timothy Roberts, Director Catherine Mackintosh.

12 June

CHAMBER CONCERT

BEETHOVEN Serenade in D; Susan Morfee flute, Patricia Gault violin, Paul Cassidy viola. DUPARC Four songs; Caroline Simcoe-Gerson soprano, Adrian Sims¶ piano. SZYMANOWSKI Masques; Margaret Lynn¶ DEBUSSY Violin Sonata; Keith Pascoe¶ violin, Elizabeth Burley‡ piano.

16 June

INFORMAL CONCERT

MUSSORGSKY (arr. Elgar Howarth) Pictures at an Exhibition; Richard Hood and Gareth Bimson¶ piccolo trumpets, David Andrews, David Mitchell and Pauline Fisher trumpets, Harold Gurden flugelhorn, John Thurgood, Martin Taggart, Timothy Caister and Louise Arthur horns, Lindsay Shilling‡, Geoffrey Nash and Derek Bishop trombones, Michael Hext‡, Kevin Mangan‡ and Martin Harris‡ tubas, Martin Bright and William Lockhart percussion. Performance directed by John Iveson. BRAHMS Scherzo from "Frei aber einsam" Sonata; David Lewis violin, Rebecca Horobin piano. HAHN Three Songs; Llinos Haf Williams soprano, Christopher Squires piano. GAUBERT Sonata for flute and piano; Fiona Masters flute, Phillip Dyson piano. JONATHAN CARNE Songs for the Dying Year (words by P. B. Shelley); Naomi Johnston‡ soprano and Ross Craigmile piano. CHOPIN Ballade in F minor; Joo Ann Koh‡ piano.

16 June

SOIREE FRANCAISE

Songs by DEBUSSY AND FAURE (with 'Dans un Bois' by MOZART); Singers: Karen Enevoldson, Charlotte de Rothschild, Caroline Simcoe-Gerson and Llinos Haf Williams sopranos, Ann Davies and Mary Husband mezzo-sopranos, John Upperton tenor, David Boast baritone

16 June

COMPOSERS' GROUP CONCERT

IVAN HEWETT Concerto for Ten Instruments; Elizabeth Bond flute, Helen Clarke oboe, Philip Sibthorp clarinet, Julian Kershaw bassoon, Paul Truman horn, Angela Moore harp, Keith Pascoe¶ and Rosemary Henbest violins, Nancy Hopkins viola, Sarah Hedley-Miller cello. Conducted by the composer. PETER JONES Blah, blah, blah; ensemble and reciters conducted by the composer. IAN ASSERSOHN Chronicles; David Boast baritone, Ian Assersohn piano. SURENDRAN REDDY‡ Symphony II; chamber ensemble conducted by the composer. NICHOLAS DODD Four works: Joke; Amanda Baird viola and Nicholas Dodd piano. Pasture; Sally Stocks flute and Nicholas Dodd piano. Dream; tape and strings. Prelude for string orchestra. Conducted by the composer.

20 June

THE TWENTIETH CENTURY ENSEMBLE

PETER MAXWELL DAVIES Seven In Nomines; Camilla de Aga flute/piccolo, Timothy Watts oboe, Susan Hurrell clarinet, Lars Colldahl bassoon, John Thurgood horn, Rowena Wilkinson‡ harp, Dara de Cogan¶ and Mark Walton violins, Amanda Baird viola, Polly Ballard cello. Conductor David Andrew. VARESE Integrales for wind, brass and percussion; Conductor Roy Stratford. WEBER Concerto for Nine Instruments; Timothy Harrison¶ flute, Julia Shaw¶ oboe, Jennifer Lewis clarinet, Christiaan Boers horn, Richard Hood trumpet, Geoffrey Nash trombone, Simon Ayling violin, Richard Wagner viola, Peter Grunberg piano. BERG Chamber Concerto for Piano, Violin and 13 wind instruments; Robert Bridge‡ piano, David Juritz‡ violin. Conductor Stephen Savage.

3 July

THE FIRST ORCHESTRA

leader James Clark¶

conductor NORMAN DEL MAR

BRITTEN Sinfonia da Requiem. BARTOK Violin Concerto; Nicola Hurton§ violin. LIADOV Kikimora; conducted by David Andrew. SCHUMANN Symphony No. 1.

4 July

CHAMBER CONCERT

BRAHMS Sonata in F minor; Ivo-Jan Van der Werff *viola*, John Lenehan¶ *piano*. BRAHMS Two songs for contralto, piano, and *viola obbligato*; Catherine Rogers§ *contralto*, Wayne Marshall§ *piano*, Paul Cassidy *viola*. BRAHMS Cello sonata in F; William Conway§ *cello*, Ian Gaukroger *piano*. Songs by CHAUSSON, DEBUSSY and RACHMANINOV; Peta Blyth *soprano*, Annette Dollery *piano*.

7 July

CONCERT OF ELECTRONIC MUSIC

OSWALDO GONZALES Sine 1. JOHN CHOWNING Turenas. STOCKHAUSEN Telemusik. Works introduced by Lawrence Casserley.

8 July

THE SECOND ORCHESTRA

leader David Juritz‡

conductor MICHAEL LANKESTER

RIMSKY-KORSAKOV Capriccio Espagnol; conducted by Michael Cook. GINASTERA Harp Concerto; Rachel Masters§ *harp*. FALLA Three Dances from "El Sombrero de tres Picos". SHOSTAKOVICH Symphony No. 5.

10 July

THE SECOND CHAMBER ORCHESTRA

leader David Juritz‡

conductor JOHN FORSTER

ROSSINI Overture: Semiramide. GRIEG Piano Concerto; Vanessa Latarche§ *piano*. BRAHMS Symphony No. 2 in D.

University of London Degree of B Mus, June 1980

Honours, Class II (Upper Division)

Keith Burston, Vivian Choi, Christine Hurley, William Mival, Richard Pigg.

Honours, Class II (Lower Division)

Ian Assersohn, Richard Brittain, Nicholas Drewe, Elizabeth Quirk, David Stainer.

Honours, Class III

Martin White.

GRSM (Graduate of the Royal Schools of Music, London)

Final Examination Results, July 1980

Class II (Upper Division)

Susie Beddow
Graham Bint
Timothy Collins
Catherine Dendy
Wendy Dyson

Aidan Goetzee
Susan Hand
Karen Rogers
Callum Ross
Jennifer Vallins

Class II (Lower Division)

Julia Atkinson
Alison Beard
Michael Bowden
Ross Craigmile
Pauline Fisher
Deborah Hall
Janice Hewitt
Bryan Husband
Melanie Lanham
John Leonard
Shirley Long
Thomas Morter

Stephen Mudge
Helen Opie
Theresa Pamplin
Helen Rangeley
Nicholas Rodwell
Francis Saunders
Jane Streeton
Maxine Symons
Cherry Vann
Mark Walton
Jane Ward
David Williams

Class III

Juliet Abbott
Adrian Osman
Jane Rees

Susanne Tam
Rebecca Voigts

Pass

Andrew Clark-Maxwell (Practical), Peter Lynch (Practical), Shirley Newman (Theory).

Re-examination Results, December 1979

Pass

Peter Gumbley David Lewis

ARCM Diplomas, July 1980

*—Honours	T—Teacher	P—Performer
David Michael Andrews	Trumpet	P
Ian Assersohn	Piano	T
*Susie Marie Beddow	Harp	P
Daniel Francis Beriger	Piano	P
*Derek Paul Bishop	Trombone	P
David Paul Bough	Double-bass	P
Elizabeth Narissa Bundy	Singing	P
David Clive Catling	Guitar	P
*Michael John Collins	Piano	P
Peter Dala	Piano	T
Peter Daniel Davies	Trombone	P
*Keith Charles Davis	Singing	P
Camilla De Agé	Flute	P
*Richard O. J. Dickins	Clarinet	P
Ruth Faber	Harp	P
Martin Feinstein	Flute	P
Miranda Ford	Piano	T
Thomas Garbutt	Piano	T
David Karl Gompper	Piano	P
Mark Leslie Goodchild	Double-bass	P
Stephen Gutman	Piano	P
Janice Carlyne Hewitt	Piano	T
Joanna Mary Holyhead	Piano	T
Richard Anthony Hood	Trumpet	P
Mark St. Quentin Hooper	Piano	T
Peter Lainson Howe	Guitar	P
Katherine Susan James	Piano	P
Julian B. D. Kershaw	Bassoon	P
Georgina Kirk	Violin	P
Hazel Langton	Guitar	P
Tshui Ling Lim	Piano	T
*Robert John Lockhart	Piano	T
Catherine S. R. McRobie	Double-bass	P
John D. Macintyre	Oboe	P
Fiona Jane Masters	Flute	P
Laurence A. Matteucig	Piano	P
*Robert Noland	Piano	P
Stephen Reginald Pickett	Bassoon	T
Allun John Proom	Trumpet	P
*Maureen Sarah Roche	Singing	P
Jill Sadler	Clarinet	T
Susannah Jane Self	Singing	P
Dominic Seligman	Piano	T
Caroline T. F. Simcoe-Gerson	Singing	P
Jeffrey D. Smith	Organ	P
*Malcolm Douglas Smith	Singing	P
Edward Dimitri Szladkovsky	Piano	P
*Ivo-Jan Van der Werff	Viola	P
Mark Walton	Violin	P
Judith Ann Williams	Cello	T
Belinda Jane Yates	Piano	T

Annual Examinations: Prizes and Medals, 1980

TAGORE GOLD MEDALS AND PETER MORRISON PRIZE OF £50 EACH
(for the most distinguished students of the year)

Llora Ziv-Li

Stewart Buchanan

PIANOFORTE

Grade V

Chappell Medal and £5.25 and Peter Morrison Prize of £100 LIORA ZIV-LI
Hopkinson Gold Medal and Peggy Shimmin Prize of £90 VIVIAN CHOI
Hopkinson Silver Medal and Sydney and Peggy Shimmin
Prize of £80 NOTIKO KAWAI
Norris Prize of £30 DAVID GOMPER

Grade IV

Sydney and Peggy Shimmin Prize of £70 ADRIAN SIMS
Ellen Shaw Williams and Marmaduke Barton Prize of £45 ANNA BARRY
Pauer and Margot Hamilton Prizes of £40 THOMAS GARBUTT
Borwick Prize of £30 NOT AWARDED

First Year Students (not Postgraduate)

Eric Harrison Prize of music to the value of £60 and
Beddington Prize of £30 NIGEL CLAYTON
Herbert Sharpe and McEwen Prizes of £25 WAYNE MARSHALL
Celia Arieli Prize of £10 DOREEN YEOH

HARPSICHORD

Geoffrey Tankard Prize of £50 MARGARET LYNN
Lofthouse Harpsichord Continuo Prize of £20 TERENCE MCNAMARA
Raymond Russell Prize SURRENDRAN REDDY

CLAVICHORD

Clavichord Prize of £18 SURRENDRAN REDDY
Performers Prize of £7 NOT AWARDED

ORGAN

Grade V

Walford Davies Prize of £100 JANE WATTS
Walford Davies Prize of £50 ANDREW LUCAS
Harold Darke Prize of £100 JANE WATTS

Grade IV

Geoffrey Tankard Prize of £50 NOT AWARDED
Parratt Prize of £10 DAVID H. WATTS
Haigh Prize of £15 NOT AWARDED

First Year Students (not Postgraduate)

Stuart Prize of £15 ROGER M. SAYER

SINGING

Grade V

Cuthbert Smith Award of £150 and Agnes Nicholls Harty Trophy SUSAN MCCULLOCH
Redvers Llewellyn Prize of £100 JANE GREGORY
Henry Leslie Prize of £50 ALMA SHEEHAN
Albani Prize of £30 GRAHAM GODFREY
Kaye Wheeler Prize for the best Accompanist of the Grade V
Singing Competitions £40 JOHN LENEHAN

Grade IV

The Edgar Hurman Villar Memorial Prize of £45 RAOUF ZAIDAN
Barbara Samuel Prize of £40 CAROLINE SIMCOE-GERSON
London Music Society Prize, Dan Price and Pownell Prize of £35 ... NOLEEN EVANS
Dorothy Silk Prize of £30 JAMES OTTAWAY
Leslie Woodgate Prize of £10 and Topliss Green Prize of £15 SUSAN DEVLIN
Henry Blower Prize of £20 DUNCAN SMITH

First Year Students (not Postgraduate)

Chilver Wilson Prize of £40	NOEL MANN
Guilia Grisi Prize (Women) £25	ALISON WEST
Mario Grisi Prize (Men) £25	NOT AWARDED

First Year Postgraduate

Carrie Tubb Prize of £50	MARILYN REES
Margot Hamilton Prize of £50 (for a Tenor)	CHRISTOPHER GILLET

The Dr Saleeby Prize for Singers (Bass or Baritone) £60 each	1. DAVID DEVAN
	2. DUNCAN SMITH

Sylvia Nelis Prizes

DEBORAH ATKIN, PETA BLYTH, CATHRYN POPE,
CHARLOTTE DE ROTHSCHILD, JACQUELINE BRANSON-JONES,
HELEN KUHAREK, SUSAN MCCULLOCH,
REBECCA MOSELEY-MORGAN, ALMA SHEEHAN

Major Van Someren Godfery Memorial Prize	1. MAUREEN ROCHE
	2. PHILIP SALMON
	3. MARILYN REES
Accompanist Prize £50	MIYAKO HASHIMOTO

Geoffrey Tankard and Beatrice Tankard Lieder Prize of £50

Accompanist Prize of £25	STEWART BUCHANAN
Clara Butt Awards	MIYAKO HASHIMOTO
The German Language Prize of £25	CATHERINE ROGERS, HILARY PRINCE
The Italian Language Prize of £25	LYDIA MATHEWS
The French Language Prize of £25	JOHN UPPERTON
	CAROLINE SIMCOE-GERSON, SUSAN DEVLIN

OPERA PRIZES

Michael Mudie Conducting Prize of £75	MARTIN PICKARD
The RCM Union Prize (in memory of Phyllis Cary Foster) of £15	

Ricordi Prize (Vocal Score)	FLORENCE LAUNAY
	RAOUF ZAIDAN

VIOLIN**Grade V**

Stoutzker Prize (In memory of Albert Sammons) of £60	ANI SCHNARCH
W. H. Reed and Stanley Blagrove Prize of £50	DAVID JURITZ, NICOLA HURTON

Grade IV

Howard Prize of £60	DARA DE COGAN
Dove Prize of £30	KAREN LEACH
Nachez Prize of £20	PETER FISHER, WING SEE YIP

Grade III

Isolde Menges Prize of £25	NOT AWARDED
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First Year Students (not Postgraduate)

Dove Prize of £10	ELIN A. EDWARDS
Beatrice Montgomerie Prize of £30	STEPHEN J. BRYANT
Ricketts Prize of £25	LUIS M. GONZALES-FUENTES

Percy Coates Award for a Violinist of £100	NICOLA HURTON
Fred Brough Orchestral Leadership Prize of £100 ..	DAVID JURITZ, KEITH PASCOE
Woltmann Award for a Violinist of £50	JAMES CLARK
Leonard Hirsch Violin Prize for Scales Programme of £40	DARA DE COGAN
Leonard Hirsch Violin Prize for Scales Programme of £20	KAREN LEACH
	WING SIE YIP

VIOLA

Grade V

Lesley Alexander Prize of £75MOIRA BAIN, PENELOPE VERYARD

Grade IV

Ernest Tomlinson Prize of £40 REBECCA WEXLER

First Year Students (not Postgraduate)

Alfred Gibson Prize of £25 MELANIE J. STROVER

Ernest Tomlinson Prize of £10 BRIAN SCHIELE

Lionel Tertis Prize of £30 given by Bernard ShoreIVO-JAN VAN DER WERFF

VIOLONCELLO

Grade V

Mrs Will Gordon Prize of £75 SARAH HEDLEY-MILLER

Stuart Knussen Prize of £40 RICHARD TUNNICLIFFE

Grade IV

Lesley Alexander Prize of £30 RICHARD HIGGINS

Helen Just Prize of £15 WILLIAM CONWAY

First Year Students (not Postgraduate)

Scholefield Prize of £20 JOHN MCCRAE

Stern Award of £50 WILLIAM BRUCE

DOUBLE BASS

Eugene Cruft Prize of £35 DAVID BOUGH

Geoffrey Tankard Prize of £20 NOT AWARDED

The Seymour Whinyates Award of £100 for an outstanding

String Player ANI SCHNARK

WOODWIND

Grade V

Joy Boughton Memorial Prize of £80 (Oboe) JULIET ABBOTT

Eve Kisch Prize of £50 (Flute) NOT AWARDED

Frederick Thurston Prize of £80 (Clarinet) VICTORIA SOAMES

Arthur Somervell Prize of £20 (Bassoon) CHRISTOPHER VALE

Grade IV

Geoffrey Tankard Prize of £30 CLAIRE HENRY

Oliver Dawson Prize of £20 DAVID ABBOTT

First Year Students (not Postgraduate)

Allen John Warren Prize of £50 RICHARD HOSFORD

BRASS

Grade V

Frank Probyn Prize of £75 (Horn) MARTIN TAGGART

Arthur Somervell Prize of £10 and Manns Prize of £10 LINDSAY SHILLING

First Year Students (not Postgraduate)

1st Year Brass Prize of £25 MICHAEL HEXT

HARP

Elisabeth Coates Prize of £50 RACHEL MASTERS

Jack Morrison Prize of £40 SUSIE BEDDOW, RUTH FABER

GUITAR

Jack Morrison Prize of £75 GRAHAM NEWLING

COMPOSITION

The Joseph Horovitz Prize for Composition of £100	JONATHAN CARNE
The Major Van Someren Godfrey Composition Prize of £100 ...	JONATHAN CARNE
The Cobbett and Hurlstone Chamber Music Competitions	
Composer	DAVID GOMPPER
Performers ... PETER DAVIES, IAN FASHAM, GEOFFREY NASH, LINDSAY SHILLING	
Herbert Howells Prize of £50	WILLIAM MIVAL
Sullivan and Farrar Prizes of £40	ROSS CAMPBELL
R. O. Morris Prize of £30	DAVID GOMPPER
Stanton Jefferies Prize of £20	TIMOTHY STEVENSON
United Music Publishers Prize of £50 for an outstanding	
Composition Student	MARK TURNAGE

THEORY

Hecht and Allchin Prizes of £50	1. NOT AWARDED
(for the best working of Grade IV Theory Papers)	2. HARRY BICKET

CONDUCTING

The Theodore Stier Prize of £35	SIMON HALSEY
Ricordi Prize (Miniature Score)	SIMON HALSEY
Sir Adrian Boult Scholarship Conducting Prizes	
DAVID ANDREW, ROY STRATFORD, STEWART EMERSON,	
RICHARD PIGG, MARK VAN DER WIEL, LYDIA ADAMS,	
MARTIN HARRIS, DANIEL MEYER, DAVID WARWICK	

NOMINATED PRIZES

The Worshipful Company of Musicians Medal	JOHN LENEHAN
The Percy Buck Award of £100	STEWART EMERSON
The City Livery Music Club Section Prize of £15	BRYAN EVANS
Doris Gould Prize of £75	HELEN KUCHAREK
Margaret Pagon Jardine Prize of £25 (Final year	
Female Student Theory and Practice of Music)	VIVIAN CHOI
The Dannreuther Prize (for a Concerto) £50	MELANIE HORNE, BARRY DOUGLAS
Harry Evans Award of £75 (for a Welsh Student)	JANE WATTS
Arthur Bliss Prize of £100	HILARY PRINCE
The Earl of Dalhousie Award	WILLIAM CONWAY
Rootham Prize of £10 (awarded as a result of the	
B Mus final examinations)	KEITH BURSTON, CHRISTINE HURLEY
Raymond fennell Prize (awarded as a result of the	
GRSM examinations)	1. CALLUM ROSS
	2. GRAHAM BINT
Colles Prizes, for the best Theses	1. AIDAN J. GOETZEE
	2. CATHERINE DENDY
	3. NOT AWARDED

LITERAE LIBERALES

ALEATORY AND EXTEMPORE

by JOHN LAMBERT

Although for its full meaning it requires the musical illustrations which were an essential element, it is hoped that the following editorial summarised report of the first of Mr Lambert's two Crees Lectures, 1980, will suffice to give some indication of its scope and content. Though published with the lecturer's consent, any imperfections in this summary are in no way his responsibility.

* * * *

The lecturer began with a brief survey of the historical factors which had caused western music to develop an increasingly precise notation, involving a corresponding separation of the functions of composer and performer, and he contrasted this with oriental music in which, within an oral tradition, the performer himself creates music. As against the polyphonic aspect of western music, oriental music is more concerned with the subtleties of single lines, with rhythmic complexities, and with delicate nuances of pitch.

But now in contemporary western music there has developed a strong desire to engage the performer in the creative act of music making. Further, going back to the work of the American composer Henry Cowell, whose book, *New Musical Resources*, was first issued in 1919, there has been an increasing wish to extend the sound-band (that is to say, the resources of sonority) to include, for example, the sounds of Jazz (an art which is in origin improvisatory), leading to a new emphasis on the power and range of percussion instruments, particularly as revealed in works for percussion alone such as Varèse and Cage wrote in the 1930's. This involved a new emphasis on rhythm.

Turning to the indeterminate elements (i.e., those in which the performer rather than the composer plays a creative part), the lecturer classified their appearance in contemporary western music into four types:

1. Where only certain conditions are defined by the composer, leaving others undefined.
2. In graphic scores.
3. In Compositional Kits.
3. In composition itself.

Type 1.—In this, the most notable element to relax into indeterminacy is rhythm, which can be fluid while yet still within a degree of control by the composer. Thus, in Berio's *Flute Sequenza* (1958), while pitch, dynamics, and articulation are precisely notated, a special form of noting rhythm is adopted, called space/time notation, which results in note patterns freed from their traditionally exact values while they are yet executed with reference to an established pulse.

Lutoslawski's *Three Poems of Henry Michaux** (1963) employs a 20-part choir under conductor A, and a full orchestra under conductor B. Conductor A beats a regular pulse; conductor B gives signals for un-metred sections whose duration is measured by clock time. But at the beginning of the third movement both singers and players (here, two pianos and a harp) have a music which is both un-metred and out of clock-time. An example of orchestral music in which time was determined by the players themselves was provided by John Lambert's *Formations and Transformations** (1968). In Penderecki's String Quartet* (1960) not only is the rhythm of a type expressed in space/time notation, but also both pitches and methods of attack are only partially determined by the composer. Morton Feldman's *Intersection I** (1951) displays indeterminacy in every aspect, durations and attacks within three given 'areas' of tessitura for pitch being indicated by squares or rectangles. Such notation means that every performance will be a first performance, as every time it will be different.

Type 2.—In John Cage's *Aria for Voice* (1958) all vestige of conventional notation has vanished. The score simply uses lines (vertical for pitch flow, horizontal for the passage of time), visual images, and also colours which represent varied styles of singing to be determined in advance by the singer. All this suggests rather than dictates the shape and character of the piece. From the score of Earle Brown's 'December 52'* from *Folio* (1952-3) any reference to the passage of time and to the tessitura of pitch is absent, and the page looks exactly like a painting. The same composer's *4 Systems** (1954) goes further in that it is expressly capable of being performed by 'Piano(s) and/or any other instruments or sound-producing media'. [The lecturer together with Douglas Gould then performed a version for two pianos, interpreting the score 'antiphonally in the first three Systems and together in the fourth'.]

Type 3.—The originator of Composition Kits was Christian Wolff. Using a projector, the lecturer illustrated the type of notation used in Wolff's *Duet II* for horn and piano, consisting of six fragments. In discussing this David Behrens has remarked that 'Wolff's notation approaches the rôle of rules governing the conduct of games', but he goes on to say that 'the players must listen with such care to one another that an inaccuracy is liable to alter the signal received by one's partner and so disturb the continuity'. Passing next to a piece in similar style, Cornelius Cardew's *Solo with accompaniment** (1967) the lecturer elucidated the accompaniment. Twenty-four 'Matrices' like a composition code are provided. There is no limit to the number to be interpreted, but the piece is over when a blank matrix (No. 6) is interpreted for the third time. Pitches are given in numbered form from a given 'scale', and there are in addition four other pitches which when they occur may be repeated as many times and in as many registers as desired. Roman numerals refer to intervals: I=unisons, octaves, etc.; II=major 2nd and its inversions; III=minor 3rd and inversions; IV=perfect 4th and inversions. There are conventional signs for dynamics, conventional rests and notes for placing sounds in relation to the soloist, a simple set of three signs for durations, from short through medium to long, six letters which refer to extra-musical

sounds, three signs which mean add, ascend, or descend, a set of ten categories (articulation, types of movement, group features, and so on) which may be re-composed by the performer. Finally, there are three ways in which the matrices may be read: if read diagonally, the elements may combine and multiply together; if read horizontally or vertically, they are mutually exclusive and may not be combined. In music such as this, the performer must first crack the code, following which he becomes deeply involved in the creation of the performance.

Type 4.—For indeterminacy in composition itself one begins with John Cage who, in the 1950's, became influenced by the 12th-century Chinese Book of Changes, set out in the form of a literary oracle which may be consulted by chance operations involving the throwing of three coins. Thus, for instance, the choice of clefs, methods of playing, and accidentals may all be determined by tossing the coins. For his *Music Walk* he uses a method of arriving at chance operations by means of what he calls Squares, one with parallel lines on it, the other with dots. Inter-relationships between dots and lines, obtained in four different ways, produce the chance factors by which to interpret the piece. The score of Stockhausen's *Piano piece II** (1963) consists of a number of extracts spread about on a very large sheet of paper. Each of these provides every detail for its performance. On the other hand, in another respect the question of choice is left wide open. The pianist chooses any one of these extracts at random, setting tempo and dynamics for himself. But at the end of the extract directions are found for tempo, dynamic, and attack, and he proceeds to choose another extract at random but obeying those directions. When an extract is arrived at for the second time, other directions in brackets are observed. When an extract is arrived at for the third time, that is the end of that cycle of the piece. The composer advises more than one performance in a concert. A work of not dissimilar method, but leaving less choice to the performer is Boulez's 'Constellation miroir' from his Third Piano Sonata. Here the pianist has to trace a complicated route following arrows which although they do not give alternatives define meticulously the progress when once a choice has been made.

In conclusion the lecturer briefly referred to Stochastic music, associated with the composer Xenakis, a method of composition based on the mathematical Theory of Probabilities.

Items marked by an asterisk, together with some others not named in this summary, were performed in whole or part as illustrations during the lecture.

REVIEWS OF BOOKS AND MUSIC

The Concise Oxford Dictionary of Music, 3rd edition. By Michael Kennedy (Oxford University Press, 1980. Boards: £9.50, Paper covers: £4.50). *Baker's Biographical Dictionary of Musicians*, 6th edition. Completely revised by Nicolas Slonimsky (Collier Macmillan, 1978).

Two volumes lie before us, the one neatly compact, the other ponderously bulky and unhandy. It is the smaller of the two, the *Concise Oxford Dictionary of Music*, which by intention is the more comprehensive in scope. A volume under this title, written by Percy A. Scholes, appeared first in 1952 and has been three times revised, most recently in 1974. But even before then it was obviously due for replacement by something other. Indeed, it is no disparagement of the admirable and beneficent work of Scholes in all his many publications to say that the 1952 volume appeared only just before recent influences (the LP record, the Third Programme and its successors, an abundance of specialist ensembles, the revival of 'early' music and instruments, and so on) had begun to gather momentum, transforming not only the needs which such a work of reference should meet but also the terms in which it should be expressed, thus making his dictionary quickly dated. And this is entirely apart from the requirement of new entries about younger composers and performers and new types of music and instruments, and the incorporation of the results of new investigations.

The resulting task has been wonderfully well performed by Michael Kennedy. The title-page describes the publication as the third edition of CODM, and its wording may unintentionally give the impression that Kennedy's work has been that of an editor. But just as Scholes was the author (not editor) of the 1952 volume, so Kennedy has now carried out the task not of editing or revising someone else's work but of determining a largely fresh treatment and actually writing something like (at a guess) seven-eighths of the book himself. This is emphatically not a further edition, under an editorial hand: it is the *Concise Oxford Dictionary of Music*, Mark II, by Michael Kennedy, with acknowledgement to Mark I, and he is fully entitled to give his work the independent dedication which he has done. In 1952 Mark I had 655 pages; Mark II has only 69 more, of closely comparable size, but the use of a different but clear type face facilitates much more by far than the correspondingly proportionate increase in subject matter. There are several hundred new entries, many more than have been eliminated (the latter mainly performers or academics whose reputation has become obscured, or such an article as 'Anglican Parish Church Music', which was perhaps rather unsuitable here). To help make room for all this, pictorial illustrations have also been eliminated, a loss I can bear with total indifference, and Scholes's characteristic passion for citing university degrees is denied. The extra entries not only reach backwards, but are up-to-date enough to include (biography) Richard Blackford, (organology) synthesiser, (terminology) Music Centre, the last being helpful to a backwoodsman like this reviewer.

It is in the strictly technical articles ('cadence', 'sequence', and the like) that indebtedness to Scholes is chiefly evident—wisely so, in view of his conspicuous clarity of exposition. But they have not gone unscrutinised, and the entry 'rhythm' is a particular case in point, now nearly twice as long as formerly and taking into account 20th-century developments. It is interesting to note the complete change in the character of the entry 'orchestra', the former of which was close to the sort of 'Listener's Guide' type of thing of the 1920's and 30's, while the new entry, as I think, takes rather too much for granted in many of those who may use this dictionary. Otherwise, besides adding scores of new entries, Kennedy has in practice re-written all existing ones with an admirable capacity for keeping abreast of new information (even such a detail as the fairly recently discovered date of birth of Adrian Batten does not escape him). All composers of any pretence to outstanding importance have neatly tabulated lists of their main works, tackled with much skill in the case of say J. S. Bach. A feature throughout is the series of critical summaries of composers' style and work, in which Kennedy displays an astonishing gift for putting his finger on the spot in a few pithy phrases. And he does not shrink from applying this gift to living writers. What chiefly distinguishes his comments is that they are clearly based on personal judgments, not simply regurgitations. A very large number of entries under the name of a composition is a common-sense element

which nearly everybody at some time or another will find helpful. Who was it who set *The Mystic Trumpeter*? What on earth is *Carmina Burana*? Can I find the chronology of Haydn's *London Symphonies*?

Wherever one tests this dictionary one receives a decided impression of firmness and trustworthiness in treatment and judgment. No such immensely comprehensive work, and especially one which has to insist on compression, can be totally free from errors of fact or points of questionable judgment, but these, such as they are, seem few and far between, and are more suitable for private communication than display in a review. I can see myself with this volume permanently within easy reach for quick reference from now on. But I must break a lance with Mr Kennedy about his foisting on us the terminology of 'quarter note', etc., for crotchet, etc. Pure rationality does not enter into it; that kind of language has the bleakness of Esperanto, Ogden's 'Basic English', and *The Alternative Service Book*.

Baker's Biographical Dictionary of Musicians, an American work of considerable repute, was first issued in 1900, compiled by one man, Theodore Baker. Since 1949 the Supplements and further editions have been the work of Nicolas Slonimsky, a lexicographer of international standing, who writes a fascinating, pungent, and racy preface to the 6th edition on the problems and pitfalls of musical biography. Running to 1955 pages and having no concern with anything but biography, this volume has no need of condensation in its 12,000 entries which, in spite of considerable weeding, still include very many about quite obscure American figures. On the really big subjects—Beethoven, Debussy, Verdi, and the like—the treatment is so generous that one begins to wonder whether the stage has now been passed at which a single man can be responsible for them, or whether, if they are to be completely authoritative at such length, specialist writers are not needed. For instance, the statement that Handel became 'chapel master' to the Duke of Chandos ought not to be perpetuated, and it may be that someone will have a fruitless search for an edition of Carissimi's *Jephte* published in the composer's lifetime.

Worklists can afford to be more comprehensive than in *CODM*, but are far less clearly tabulated. In addition, 'Baker' is able to include bibliographies, a useful feature, and it is not only composers but also important writers on music who have worklists. But the dictionary is weak in critical assessment. Is this all that can be expected from so large and prestigious a work?—

The grandeur and sustained power of Handel's oratorio style, the expressive simplicity of his melody, and the breadth and clarity of the harmonic structure form a wonderful artistic whole.

Sometimes these remarks can be so bland as to have little value. In almost every instance, Kennedy, with much less space at command, does far better: a good and typical example is Janacek. Nevertheless, the coverage of 'Baker' being so wide, it is essential (accepting the confines of a single volume) in a reference library.

For an English magazine one ought to say something about its English coverage, which is undoubtedly generous, though it is unfortunate to include, say, some little-known academic who may have published a few learned papers but not to find room for Sir Charles Groves or Sir David Willcocks as performers or Sir Anthony Lewis as a scholar-artist. Assessments (which in any event are otiose) seem odd. For instance, Gerald Abraham is an 'eminent' English musicologist, but Eric Blom is a 'pre-eminent' English writer on music; and while John Blow is a 'great English composer', Herbert Howells is a 'prominent' one. Terminology keeps pulling one up. Blow wrote 'many secular part-songs', a most curious anachronism, and a respected living composer is surprisingly credited with having written 'sacred choruses', a term redolent of community singing at revivalist meetings. I wonder what Sir Frederick Bridge, Sir Ernest Bullock, and Sir William McKie would think of the statement that Dr J. E. Borland 'prepared the music for the coronations of Edward VII, George V, and George VI'? English topographical terms give trouble: 'the channel Isle of Man', 'Worcestershire'. Misunderstanding of our ways and institutions is widespread. Sir Keith Falkner, having 'taught voice at the Royal College of London . . . returned to the Royal College as Director of Music'; on the other hand, Sir George Dyson was its 'musical director'. It is quite impossible (while dealing with our Directors) that Sir Hubert Parry 'began to study music in earnest under Bennett and Macfarren' at Exeter College, Oxford. To say of someone that 'he received a scholarship at Worcester College, Oxford, to study organ; then entered Oxford Univ.' is to

misapprehend an organ scholarship and the relation between a College and the University. Nor are we spared 'Sir' Benjamin Britten who was 'elevated to the peerage by the Queen, and [my italics] became a Lord', while Richard, 7th Viscount Fitzwilliam appears as 'Viscount Richard Fitzwilliam' [again, my italics]. The number of people who are commanding the British Empire is reassuring: I had no idea the Empire was under such control (it is not the British Empire of which people are Members, Officers, Commanders, etc.). These are all minor points, it is true. But they and many others so pervade the English entries that they constitute a continuous source of irritation in a highly respected standard work. They could so easily have been avoided by seeing appropriate advice. Incidentally, one wonders what corresponding traps an English lexicographer may fall into when dealing with, say, things Spanish or Hungarian.

By chance, my eye fell on the entry for Dame Janet Baker in both 'Baker' and CODM. The former says she was born 'York, England', the latter, 'Hatfield, Doncaster', but they do agree on the year.

WATKINS SHAW

Mozart, *Piano Concerto in C minor*, K491, with a Critical Introduction by Denis Matthews. *The Second and Third Book of the Harpsichord Master*, 1700, 1702. Boethius Press, 1979, 1980.

There is at present a collector's market in—believe it or not—facsimile editions, for which reason, on account of all the technical niceties, the Boethius Press prefers not to describe the reproductions in its 'Musical Sources' series as facsimiles. Nevertheless, these reach a very good standard of careful reproduction and, being at a modest price for such things, can be warmly commended.

All the more reason for satisfaction, therefore, that the series now includes, as No. 14, the most outstanding of all the notable documentary treasures of the Royal College of Music, the autograph manuscript of Mozart's Piano Concerto, K491, presented to the College by Sir George Donaldson (RCM MS 402). This makes the autograph text of a masterpiece readily available for study, and, giving us the work as committed to paper in the act of composition, it affords an insight into Mozart's methods—how, for instance, leaving blank bars in the piano part to be inserted later, he found he had not always allowed bars long enough to contain the rapid passage work, and how he resorted to expedients to get it in. A certain comicality peeps through, too, in his sketch of a backward-facing human head in silhouette to mark a *dal segno*. But all autograph scores need to be treated warily, and the value of this photographic reproduction is enhanced by the critical introduction contributed by Denis Matthews, a distinguished performer of the music who has thought deeply about its text and style.

Beginning in 1697 there was a minor upsurge in London in the publication of small books of harpsichord music, presumably for a new domestic market. Book I of *The Harpsichord Master* survives in a unique copy now in Auckland Public Library, and it is a pity that it was not permitted to combine this with the present reprint of Books II and III, taken respectively from a unique and a very rare copy in the Royal College of Music. Those who share in the renewed interest in English keyboard music of this period will find this reprint most acceptable. Book II, incidentally, furnishes one source of text of 'The Prince of Denmark's March' by Jeremiah Clarke, alias 'Purcell's Trumpet Voluntary'.

T. A. Arne, *Sonata in E for violin and basso continuo*. William Babell, *Sonata No. 2 in C minor*, and *Sonata No. 11 in G minor for oboe (or violin) and basso continuo*. Gottfried Finger, *Pastorelle and Sonata for 3 treble recorders*. Thomas Roseingrave, *Sonata No. 2 in D for flute and basso continuo*. J. C. Schickhardt *Sonata in D*, Op. 5, No. 2, for flute/recorder, 2 oboes, viola da gamba/violoncello/bassoon, and basso continuo. John Stanley, *Solo 9 in A minor*, *Solo 10 in E minor*, *Solo 11 in G*, *Solo 12 in B minor*, *Solo 13 in D*, *Solo 14 in D* [all from Op. 4] for flute and basso continuo. Oxford University Press (12 separate publications, including parts as required), 1978.

Attractively produced and well edited, the Oxford Press 'Musica da Camera' series proceeds apace, having attained more than 80 numbers of music from the period 1630-1830 requiring from two to thirty performers. The group now under review draws on music composed within the 50 years 1695-1745 and is therefore unified within some broad similarity of idiom. We give the editor's name in parentheses. Schickhardt's Sonata (Barry Cooper) is welcome as a satisfactorily contrived ensemble work, but though it will certainly be agreeable to perform, to the listener it may not seem to transcend conventional invention. Of the pieces by Finger (Richard Platt), the Pastorelle suffers a shade from monotony within its necessarily confined tessitura, but the Sonata adds a useful little work of this type to the recorder trio repertory. Babel's Oboe Sonatas (George Pratt) are indeed interesting. They come from a published set of 12, announced as for 'Violins or Hautboys', though the present editor gives apparent preference to the oboe, 'With proper Graces adapted to each Adagio' (which graces, incidentally, were expressed in somewhat inexact rhythmic notation, requiring attention from the modern editor). At the very least, therefore, these deserve study as authentic specimens of gracing, c. 1710-20, though we are left to determine for ourselves what the basic unadorned notation would have been, except in the second Adagio of No. 2 which (with certain modifications to the bass) is an ornamented form of the preceding Poco Largo. But both sonatas, despite some momentary lack of refinement (whether intentional or not), have other interest as well, the quick movements displaying a certain dash and even eloquence. Thomas Roseingrave's pleasing Sonata for flute (Jeremy Barlow) starts as if going to be a sort of Italian *sonata da chiesa* (a quick and then a slow movement), and then turns to finish with a couple of dance movements. The six Flute Sonatas which make up Stanley's Op. 4 (John Caldwell) are distinguished works, graceful, energetic, expressive, and always vital in content. It is most satisfactory to have them in this careful edition, which provides some pertinently helpful remarks on performance. Arne's fine Violin Sonata (John Parkinson) is a distinct find, real fiddler's music here presented with an admirable editorial keyboard part.

Handel, *Let God arise*. Vocal score. Novello & Co, 1978. £2.

Some of the anthems written by Handel for the Duke of Chandos are laid out for 3-part choir only, but *Let God arise* conforms to the SATB texture so much more convenient for many choirs today. It has been newly edited, after reference to all available sources, by Janet Beat as part of the recently launched Novello Handel Edition. As a work whose choral style, full of zest and picturesque character, should appeal greatly to singers, it is all the more curious that it seems not to have been available at all in vocal score form hitherto. There are two solo movements for tenor and soprano respectively; otherwise it is substantially for chorus. It lasts some 25 minutes, and requires an orchestra of strings, oboes, and bassoons, with organ.

Mention in this list neither implies nor precludes review in a later issue.

(a) BOOKS

- Benjamin, Thomas. *The Craft of Modal Counterpoint. A Practical Approach* (Collier Macmillan, £7.45).
- Blackford, Richard. *String Quartet (Canticles of Light)*. Miniature score (OUP, £4.35).
- Cranmer, Philip. *Sight-reading for young pianists (and older ones too)* (Novello).
- Drummond, Pippa. *The German Concerto: five 18th-century studies* (Clarendon Press, £25).
- Hopkins, Antony. *Understanding Music* (J. M. Dent, £6.95).
- Rose, Arnold. *The Singer and the Voice* (Scolar Press, £8). A reprint of the 2nd edition of 1971.
- Schenker, Heinrich. *Free Composition (Der Freie Satz)*, tran. by Ernst Oster with supplement of music examples. 2 vols. as a boxed set (Longman Group, £19.50.)
- Stravinsky, Igor, and Craft, Robert. *Conversations with Igor Stravinsky* (Faber and Faber, £2.50). A re-issue of the edition of 1959.

(b) MUSIC

- Beethoven. *Piano Sonata in C, WoO 51*, edited and completed by Ates Orga (Roberton Publications, £2.50).
- Camilleri, Charles. *L' Amour de Dieu*. Organ solo (Roberton Publications, £1).
- Hendrie, Gerald. *Five Bagatelles for Piano* (Stainer and Bell).
- Handel. *Dixit Dominus*, edited by Watkins Shaw. Vocal score (Novello, £2.60).
- Handel. *The Ways of Zion do mourn*, edited by Watkins Shaw. Vocal score (Novello, £3.50).
- Hummel, Johann Nepomuk. *Sonata in A major, Op. 104* for violoncello and pianoforte (Oxford University Press, 'Musica da Camera' series).
- Jackson, Francis, and Smith, Peter Melville. *Two Flourishes for Organ* (Banks Music Publications, 50p).
- Janacek, Leos. *Otcenas (Our Father)* for chorus, tenor/soprano solo, organ and harp (Roberton Publications, 75p).
- Mozart, W. A. *Litaniae de Beata Virgine, K109* (Roberton Publications/Schirmer, £1.80).
- Neary, Martin (editor). *Old French Organ Music* (OUP, 3.25).
- Perkins, L. and Gray, Howard (editors). *The Mellon Chansonnier*. 2 vols. Vol. 1 The Edition, vol. 2 Commentary (Yale University Press).
- Saunders, Neil. *Fantasia for brass quartet* (Roberton Publications, £3).
- Saunders, Neil. *Magnificat and Nunc Dimittis* for five-part unaccompanied voices (Roberton Publications, 24p).
- Scott, Francis George. *Songs of Francis George Scott, 1880-1958* (Roberton Publications, £4).
- Stevens, Bernard. *Improvisation, Op. 48*, for solo viola (Roberton Publications, £1.50).
- Vaughan Williams, R. *Six Studies in English Folksong* for Violoncello (Stainer and Bell).

(The publishers have not informed us of the price of some items).

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